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1937

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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XIV. BRAHMĀ AND SĀVITRĪ: 10TH CENTURY

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32. AN INDIAN MEDIEVAL SCULPTURE.

THE British Museum is rich in medieval sculpture from northern and north-eastern India, but the west and the south are hardly represented. After the invasions of the Huns and the collapse of the Gupta empire in the sixth century A.D., the area that we now know as Rajputana had a confused history in the medieval period, the country having been largely overrun by a Central Asian people, the Gurjaras, whose tribes continued to rule over most of the country for several centuries. In the second half of the ninth century a ruler named Bhoja, of the Pratihāra house, arose from among them and dominated the whole of northern India for fifty years. To the period shortly after his death in 882 may be assigned the sculpture here reproduced (Pl. XIV). The Museum is indebted to Professor R. Newstead, F.R.S., for the gift of this example of western Indian sculpture from the end of the early medieval period.

It is of sandstone, about 1 foot 2 inches by 1 foot, and, though a fragment, is in fairly good condition. The main fracture is certainly very old and it is possible that it may have been broken by the carver in undercutting. Though the principal figure seems to have been finished, the secondary female figure seems to be only partly disengaged. The subject is the god Brahmā, the third member with Vishnu and Śiva of the Hindu trinity, four-armed and four-headed, with his wife Sāvitrī seated on his left lap. Only one of his hands survives, the front right hand, and this holds the *aksha-mālā* or rosary. He wears a close-fitting transparent garment caught in at the waist, and jewellery. The body of the figure is completely undercut. The sculpture is a good example of the work of the period and a welcome addition.

B. GRAY.

33. JUTISH ORNAMENTS FROM KENT.

THE remainder of the Anglo-Saxon collection from a cemetery at Howletts, three miles east of Canterbury, has been acquired from Mr A. E. Relph, F.S.A., and the specimens selected for illustration (Pl. XV) supplement those already published (*B.M.Q.*, Vol. X, no. 3, p. 131). They are typically Jutish, and though not traced back to their continental home, are found in Kent and the

Isle of Wight, which Bede says were occupied by the Jutes. Of the three buckles the central one (no. 2) is obviously early, its coarse cell-work in red and green being reminiscent of foreign cloisonné; and comparison with one from Dépt. Aisne illustrated by Boulanger (*Le Mobilier funéraire*, pl. 25, no. 2) suggests that the green triangle below the tongue is the bee-pattern that often appears in a more realistic form. The other buckles, with garnet inlay and gilt animal ornament, are of white metal and locally common in the sixth century, like the circular brooches with keystone garnets (nos. 4-6). Their finely executed inner border of zigzags filled with niello is in the classical tradition. It occurs also on the two square-headed brooches of silver with garnets and traces of gilding (nos. 9, 12), which are of medium size; much larger and diminutive examples being found not only in the Jutish area, but also in the Charente, where the Herpes cemetery contained, besides purely Frankish forms, a small series with close parallels in Kent. One from Howletts (with a disk like a keystone brooch attached to the bow) is figured with a variety found near Sittingbourne in the *Anglo-Saxon Guide*, figs. 57, 56, and on pl. XIV, nos. 1-5 are small brooches from Herpes, two of which closely resemble nos. 10 and 11 from Howletts. No. 8 with semicircular head is also akin to specimens from Herpes (Collection Delamain, Soc. Arch. et Hist. de la Charente, 1890-1), and no. 7 has parallels in northern France as well as in England (cf. *Guide*, fig. 68). There is also a quantity of glass and pottery vessels and iron weapons in this collection, indicating a flourishing community in the sixth century; but the Charente connexion throws no fresh light on the continental home of the Jutish immigrants. R. A. SMITH.

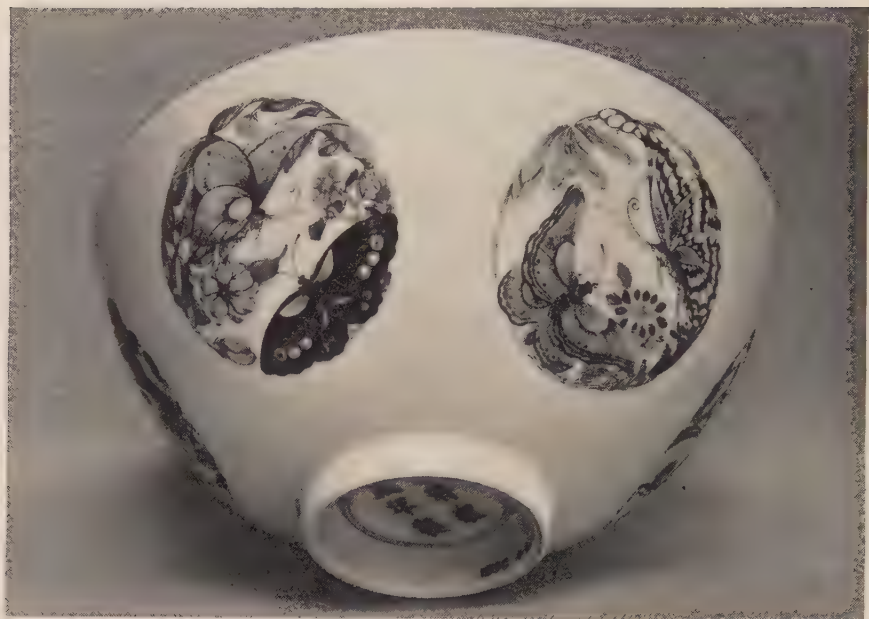
34. THE REGINALD R. CORY BEQUEST.

THE Department of Oriental Antiquities has had a windfall in the bequest made by the late Reginald R. Cory. Eighty-one objects in all have been added to the Collections. They are mostly Chinese porcelain, but there are also a few specimens of Canton enamel and some small objects in 'hard stone'.

Our Chinese Ceramic Collections, excellent as they are, still contain a few noticeable gaps, and it is fortunate that the Cory bequest



XV. JUTISH ORNAMENTS FROM KENT



a



b

XVI. *a*, PORCELAIN BOWL, YUNG CHENG PERIOD.
b, PORCELAIN DISH, K'ANG HSI PERIOD

should go a long way to filling two of them. The more delicate kinds of *famille verte* porcelain made in the later years of the K'ang Hsi period were poorly represented, a notable absentee being a specimen of the 'birthday plates' which are generally regarded as typical of this group. The want has now been supplied, and Pl. XVIb shows one of these dainty little dishes with a charming design of a bird on a fruiting peach-bough. The peach itself is symbolical and carries a wish for long life; and in the border of the plate this wish is expressed in the four characters of the Imperial birthday-greeting—*wan shou wu chiang* (a myriad longevities without ending).

Two lovely bowls are decorated in a similar style with birds and fruit-boughs in fine translucent enamels, among which green, yellow, red, and black are the principal colours, the blue enamel of the earlier *famille verte* scheme being conspicuously absent. Like the birthday plate and other members of this group the bowls bear the K'ang Hsi reign-mark in six characters in blue.

Another and more heavily decorated type of late K'ang Hsi porcelain is represented by two 'palace bowls' with scrolls of large flowers, inset with good-wish characters, in a blue ground. They are painted in thick, opaque *famille rose* enamels and they must be among the earliest specimens of that family for they have on their bases in pink enamel the Imperial mark *k'ang hsi yü chih*,—K'ang Hsi (porcelain) made by Imperial order.

The full development of the *famille rose* belongs to the succeeding reigns of Yung Chên and Ch'ien Lung; and here again the Cory collection supplies some much-needed examples. There are a large, bottle-shaped vase with bold design of a peach-tree in fruit, and a bowl and saucer dish with similar decoration; there are a dish with foliate edges and beautifully painted flowers, and a bowl with charmingly drawn medallions of butterflies (Pl. XVIa), both of which have the Yung Chên mark; and there is an imposingly large vase with panels of Taoist figures in a *mille fleurs* ground which has the Ch'ien Lung mark.

A mixture of the *famille verte* and *famille rose* palettes is seen on a vase with well-painted landscape which doubtless belongs also to the Ch'ien Lung period.

The bequest includes, besides, a small Lung-ch'uan celadon bowl, doubtless a waster from the kiln-site, but with glaze of fine quality. It belongs to the Sung dynasty, and so does a small bowl of rare marbled earthenware. Otherwise only the K'ang Hsi and later periods are represented; and the number of items is swollen by thirty-five snuff-bottles, of porcelain, glass, enamelled metal, and hard stones, among which there are several unusual types.

R. L. HOBSON.

35. POTTERY AND BASKETWORK FROM ABYSSINIA.

A REPRESENTATIVE series of pottery and basketwork has been presented to the British Museum by Sir Claud Russell, K.C.M.G., collected while he was British Minister to Abyssinia between 1920 and 1925.

While the Museum is comparatively rich in metalwork from Abyssinia, it has very few examples of the important industries of pottery and basket-making from this region.

The importance of this collection is enhanced by the economic and political changes now taking place in Abyssinia, which will probably end in the complete disappearance of these aboriginal industries.

The basketwork, comprising a very fine series of coiled baskets from various parts of Southern Abyssinia, shows a highly developed technique, which is perhaps only to be surpassed in Africa by that of the WaTusi of Ruanda.

The pottery, consisting mostly of cooking-vessels, drinking-cups, and other domestic ware, is made of a comparatively thick, coarse paste burnished black. In the latter respect it resembles some black pottery from Uganda, but it is not ornamented by 'rouletting'; instead, ornament is produced by incising, and by leaving parts of the pot unburnished. In form, certain of the vessels suggest survivals from a more primitive phase, when the potters' art was not so widespread as it is to-day. A small flask is reminiscent of the skin water-vessels described by Theodore Bent in his 'Sacred City of the Ethiopians', and a drinking-cup reproduces exactly the form and details of a horn cup already in the Museum.

One of the most interesting objects in the collection is a pottery incense-burner over which clothes were stretched on a wicker frame 'to give them a pleasant smell'.

A. DIGBY.

36. GREEK AND ROMAN COINS.

THE Department of Coins has received from Mr E. S. G. Robinson, F.S.A., Deputy Keeper of the Department, a series of Greek, Roman, and English coins. Among the sixty Greek coins may be mentioned 11 silver coins of Lycia from a find in fine condition with portrait of Augustus and rev. type two lyres, with various symbols (Pl. XVIIa, no. 1), five Philisto-Arabian coins of the fourth century B.C. imitating Athenian and other types, possibly of Gaza (Pl. XVIIa, no. 2), a fine drachm of Epirus of about 200 B.C. with bust of the Dodonaean Zeus (Pl. XVIIa, no. 3) and selections from recent finds of coins of Cappadocia and Cos. The Roman coins include a Romano-Campanian didrachm, denarii of Augustus struck at Emerita in Spain in very fine condition (Pl. XVIIa, no. 4), found at Ramallas in Zamorra, Spain, with silver armlets now in the Department of British and Medieval Antiquities, and a bronze coin of some Roman colony in Western Asia with portrait of an unknown governor M. Rutilus (Pl. XVIIa, no. 5). The English coins include a fine ancient British stater with the inscription VO-CORIO (Pl. XVIIa, no. 6), found at Cheddar and perhaps struck at Corinium (Cirencester).

The Department has purchased a fine aureus of the Roman Emperor Vespasian (Pl. XVIIa, no. 7), rev. Concordia seated, of unusual fabric and eastern mintage.

Dr C. Davies Sherborn has presented a fine specimen of the Merovingian copy (Pl. XVIIa, no. 8) of the solidus of the Byzantine emperor Maurius Tiberius (582-602 A.D.) struck at Marseilles, sometimes attributed to Gondovald.

J. ALLAN.

37. ENGLISH COINS FROM THE LAWRENCE COLLECTION.

THE Department of Coins and Medals has recently acquired sixty-three more coins from the collection of Mr L. A. Lawrence, F.S.A. This selection includes nineteen gold nobles (Pl. XVIIb,

nos. 1, 2) and half-nobles of Edward III, chosen to continue the series acquired from Mr Lawrence in 1935 (*B.M.Q.*, Vol. X, p. 24). Mr Lawrence has specialized in the coinage of this reign, and eleven silver coins of Edward III have also been chosen. The most important of these are a halfpenny and a farthing of London, each unique of its particular issue. In the selection are ten rare groats and smaller coins of Richard II. One of these groats (Pl. XVIIb, no. 3) bears the name of Richard, but is thought to have been struck by Henry IV, since no early groats of Henry in his own name are known. The remaining twenty-three coins are groats and smaller silver coins of Henry VII, chosen mostly to complete the Museum series of his early profile portraits (Pl. XVIIb, no. 5). Amongst them, however, is a groat which bears an otherwise unknown and as yet unexplained full-face portrait (Pl. XVIIb, no. 4) of the king. DEREK F. ALLEN.

38. A LATE GEOMETRIC ATTIC AMPHORA.

THIS vase (Pl. XVIII), recently acquired for the Department of Greek and Roman Antiquities, fills a gap in the Museum series of Attic pottery. The change from geometric to orientalizing was not a gradual one; the geometric style, having lasted with comparatively small changes for centuries, was suddenly swept away, and there are not a great many vases which can be truly called transitional. Ours is such a piece. A good geometric example already in the Museum is an amphora of the same shape, little if at all earlier than ours, but still showing no break with the geometric style. The patterns on the lower part of the vase are almost band for band the same; then comes a change. The main picture is narrower, and below it is a broad maeander; there is no shoulder picture—only bands of pattern, no neck picture but an elaborate maeander-square. The drawing is likewise different. The horses are very like ours, but their forelegs are mere sticks, running straight from breast to hoof without indication of muscles or joints. The chariot-wheels are smaller and are less organically connected with the car. The greatest contrast is on the neck: the maeander-complex is never found outside pure geometric, the preying lion never in it.

The change in spirit is well seen in contrasting the two sides of the



XVII. *a*, GREEK AND ROMAN COINS. *b*, ENGLISH COINS FROM THE LAWRENCE COLLECTION



XVIII. LATE GEOMETRIC ATTIC AMPHORA

neck of the new vase. That shown in the general view is as little removed from geometric as such a subject could be. The lion stands four-square, body horizontal, head lifted looking straight forward. One forepaw is raised and laid on the head of the deer, which lies in a traditional geometric position, while the hindmost leg is slightly lifted as if to balance. The other (Pl. XIX*a*) is far more vigorous. With one front paw, as on the other side, the lion is striking the deer's head, while the other, instead of being planted evenly on the ground, is lifted and points backwards, throwing forward in effect the whole front of the body. The deer, too, is breaking from the conventional posture; the head is lifted to the blow, and one leg has shot out behind, only to be caught by the lion's other forepaw. The first picture shows us a lion and a deer in such a relation that one can only suppose that the lion is killing the deer; the second shows us the act—a lion killing a deer. The birds in the neck pictures are another ungeometric innovation. On 7th- and 6th-century vases horsemen are often accompanied by birds flying in the same direction, which are thought, no doubt rightly, to be meant to emphasize the forward movement. Our birds are scarcely removed in form from geometric ornaments, but the direction and the sharp downward turn of head and neck must be meant to stress the attacking movement of the lion. This goes to show that the effort to represent motion and action was deliberate.

Our vase does not stand alone. The group will be discussed by J. M. Cook in a forthcoming article on Protoattic Pottery in the *Annual of the British School at Athens*. The date of our vase must be rather late in the 8th century, but this, I hope, will be more closely determined by Mr Cook.

M. ROBERTSON.

39. A HELLENISTIC PORTRAIT.

THE life-size head illustrated on Pl. XIX*b, c* was found many years ago at Benghazi, the ancient Euhesperidae or Berenice, in the Cyrenaica, and has been presented to the Department of Greek and Roman Antiquities by Mrs M. Alvarez. It represents a woman of middle age with plump, somewhat idealized features; her hair is waved back from a central parting; a veil is drawn over the head and

underneath it appears the edge of a hair-ribbon. The material is large-grained white marble; the surface is somewhat weathered and the lower edges of the veil are broken. The sculptor has left unfinished the hollows under the ears, where the drill-holes are still visible.

The head is doubtless broken from a votive statue of stock type and may be assigned to the third century B.C. A close parallel to the folds of the veil and of the hair is afforded by coins of Philistis, consort of Hieron II of Syracuse (*McClellan Catalogue*, i, pl. 105, nos. 7 and 9); but the features are not those of Philistis, and if the head is to be identified with any historical character, another suggestion may be hazarded. In Cyprus, a land which shared with the Cyrenaica the distinction of Ptolemaic rule, the votive sculpture of the Hellenistic period is all 'ready made', kept in stock sizes to suit the purse of the dedicator, and modelled upon the portrait statues of members of the royal family, although, as a result of the incompetence of Cypriote sculptors, the portrait-element is often caricature rather than recognizable likeness. If the same practice prevailed in the Cyrenaica, our head would be derived—possibly only at second or third hand—from the type of a Ptolemaic queen, and we may think of Berenice II. It fulfils fairly well the conditions demanded by the coin-types (Svoronos, Νομ. Πτολ., pl. 29, nos. 1–5) and it will be a couple of decades or so later than the girlish head of Berenice II from Cyrene published by Anti (*Africa Italiana*, 1927, p. 167). On the sides of what remains of the neck there is a wrinkle which may well be part of the characteristic Ptolemaic goitre. F. N. PRYCE.

40. BRONZES FROM IRAN AND ELSEWHERE.

THE bronzes illustrated on Pls. XX–XXII come for the most part from ascertained sites and form part of a larger collection of such objects selected because they represent types not hitherto in the Museum.

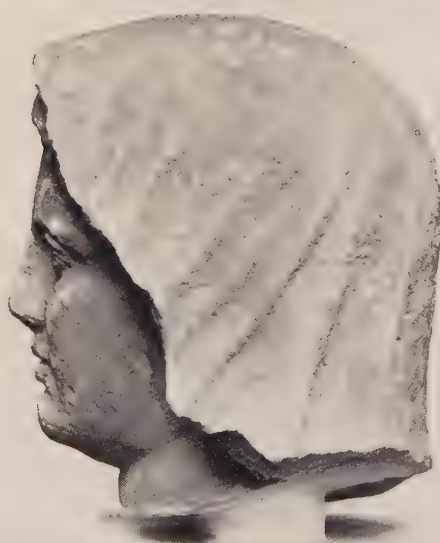
A certain number of these are from Luristan. The small ornament with animal heads, spirals, and a spiked decoration, Pl. XX, no. 4, is presumably some part of a horse-trapping. The pin, Pl. XX, no. 3 (length over 13 cm. or about 5½ inches), which shows a three-quarter



a



b



c

XIX. *a*, DETAIL OF ATTIC AMPHORA. *b*, *c*, MARBLE HEAD FROM CYRENAICA



XX. BRONZES FROM IRAN, IRAQ, AND ASIA MINOR

length human figure rising from a crescent above an inverted lunate head, is a theme which curiously anticipates a symbolism common during the times of the Roman Empire. The amulet with a suspension ring, Pl. XX, no. 2 (length about 7.5 cm. or $2\frac{7}{8}$ inches), takes the form of some conventionalized 'naked goddess' forms made in stone and clay at a very early period in Assyria, similar to a type found in Crete. The small mace-head with bosses on Pl. XXI, no. 4 (length 5.5 cm. or over 2 inches), is of a type known hitherto only in stone. Each of the bosses is pierced as if the sockets so made held short studs; the head of one such apparently remains. The lower bosses all point upwards, the upper bosses downward; it is hard to conjecture the use of the studs if such there were. The shaft-hole tapers irregularly from 1.5 cm. at the bottom to 1 cm. at the top. The two beak-spouted pots, Pl. XXII, *d* and *b*, with circular bosses, are a fairly common type (11 cm. or $4\frac{1}{8}$ inches and 5.5 cm. or $2\frac{1}{2}$ inches high respectively). The elaborate holder or *pelle à offrandes*, Pl. XXIIa, is, on the other hand, a most unusual object. The form imitates either a wheeled cart or a sledge, the wheels or runners being replaced by four legs. Three animals stand facing the rear of the cart on an edge some 4 inches long by $\frac{3}{4}$ inch broad, above the cart, the bottom of which is sunk nearly 1 inch, and is only $2\frac{1}{4}$ inches long, terminated by an upturned edge $\frac{3}{4}$ inch inside the termination of the sides. The long shaft, 20 cm. or 8 inches, which turns in a socket as long as the upper edge, carries two animals facing in different directions, has a ring-attachment which serves as support, and rises to a yoke cast separately, the three ends thus made being shaped into unidentifiable animal heads. There is no convincing evidence that there was ever a fourth animal on the cart, though it is natural to assume a symmetrical arrangement. All these bronzes are subject to the doubts about the date of bronzes from Luristan which are sometimes ignored.

The fragment of a concave-sided vessel, Fig. 1, decorated with a continuous frieze of human figures between bands with geometrical patterns, is from Nihawand. The bronze seems to have been chased over a bitumen ground; it is not *repoussé*. Something has gone wrong with the detail of the faces, so that they appear noseless, with pointed

chins. The harp seems to have eight strings; the rectangular object is also doubtless a musical instrument, identified by Canon Galpin as an *adapu*, beaten with the hand. The curious object held by the broken seated figure might be a rather mis-shapen fish; the impression given by the drawing is not quite correct. There are some small fragments which belong to this vessel, which do not help much; the



FIG. 1. Engraved bronze fragment

height of this large fragment is 8.5 cm. or $3\frac{3}{8}$ inches. Of the tools illustrated on Pl. XXI, nos. 1, 2, 3, and 5 are also from Nihawand. The combination of hammer and adze, no 1, is unusual; the vertical edge is less than 1 cm. wide at the top, and tapers downwards, but certainly seems to have been used as a hammer. The shaft-hole has a diameter of rather less than 3 cm. or about 1 inch, and the total length is about 21.5 cm. or $8\frac{1}{2}$ inches. The hammers, nos. 2 and 3, are of a remarkable type. The simpler of the two has a groove running up the inside of the wider arm through the shaft-hole, which measures 2.5 cm. by 0.8 cm. The lower end of this wider arm was tied to the shaft through a hole on a projection, bottom right on the photograph. The stout square-headed nail driven through the shaft-hole near the groove is still in position. The object is heavy and may be of exceptional composition. The more ornate example, no. 3, is a precisely similar type, save that the hole at the lower end of the



XXI. BRONZES FROM IRAN



a



b



c



d



e

XXII. BRONZES FROM IRAN

wider arm is not in a projection, while the nail through the shaft has disappeared. The animal-heads cannot be certainly identified but are most probably horses. The hammer-face measures about 2.5 cm. by 4 cm. The axe, no. 5, has an edge now much blunted, but it can never have been very sharp; the type is represented in the hoard from Susa of the time of Shilkhak-in-Shushinak.

The two dagger-blades, nos. 6 and 7, are from the Elburz region. The length of no. 7 is about 40.5 cm. or 15 $\frac{3}{8}$ inches. The curved tang is like that of Cypriote daggers, while the peculiar, broad, flat midriff resembles an example recently found at Chager Bazar and another from Ahlatlibel,¹ near Angora. The other example, no. 6, measures 31 cm. or a little over one foot. It is a curious example of decoration surviving; even the nail which may originally have held the boss of a wooden or bone handle is represented by a boss on the outsides of and between the double flanges of the pommel. There is a sword with a rather similar pommel in the Museum collections, from Ardabil on the south-west coast of the Caspian.²

The two vessels, Plate XXII *c* and *e*, are from Bujnurd and Gilweran respectively. The three animals on *c* are presumably rams, while the decoration of *e*, which is chased from the front, represents tresses of hair. The latter is 14 cm. or 5 $\frac{1}{2}$ inches in height, and the beak-spout is of exactly the same length. As this vessel closely resembles in shape a copper vessel found at Telloh of about the time of Ur-Nina (now sometimes called Ur-Nanshe) it seems probable that it was made before 2500 B.C.

Some bronzes of various origin are illustrated in Pl. XX; no. 1, a hedgehog with holes in his back used for some quite uncertain purpose, is from Southern Babylonia but of quite uncertain date. The remarkable little Sumerian figure, no. 8, is of lead and probably came from the city of Ashur, while the bronze figure, no. 6, possibly representing a woman, is said to come from Birs Nimrud. This is strange, as archaic Sumerian objects have not been found there. There is something unexplained about the pin of the base of this figure, which seems to be of different metal. The little Hittite figure, no. 6, which

¹ *Archiv für Orientforschung*, Band XI, p. 47, Abb. 7.

² In the Department of British and Medieval Antiquities, no. 1904-12-12, 1.

also ends in a pin, comes from Asia Minor, as does also the 'spectacle' amulet, no. 5. The collection of bronzes from Iran includes similar amulets; there is little doubt that these objects in ancient times represented the convolutions of the intestines, and their modern use in Egypt is as a prophylactic against the pains of child-birth.¹

SIDNEY SMITH.

41. A CHARTER OF SAMSON, ABBOT OF BURY.

SAMSON, Abbot of Bury St. Edmunds (d. 1211), has twice become the hero of a literary work. Around him centres the chronicle of Brother Jocelin of Brakelonde, whose vivid, intimate portrait of his master was, in turn, to inspire Carlyle's well-known essay in *Past and Present*. The Museum has the good fortune to possess the only complete copy of the one (Harley MS. 1005, ff. 127-170b) and the original draft of the other (Add. MS. 41641). Although himself a dabbler in letters, it was as an administrator and a statesman that Samson excelled; and a document recently acquired from the Phillipps Library by means of the Farnborough Fund (Egerton Charter 2180), if devoid of the charm which pervades the narratives of the monk and the picturesque historian, is in a truer sense a relic of an able, masterful character. By it Samson and his flock convey their rights in two virgates of land in the Northamptonshire village of Braybrooke to Robert of Braybrooke, an industrious official, numbered by one monastic chronicler, no doubt maliciously, among the evil counsellors of King John. Appended are impressions of the noble twelfth-century seal of the abbey (how favourably it compares with the Great Seals which served contemporary sovereigns!) and the abbot's personal seal (with counterseal on the reverse), now a mere fragment, covered with finger-prints which the imaginative may be tempted to attribute to Samson (Pl. XXIII). A glance at the names of the witnesses shows that the transaction must be assigned to a late period in the abbot's career. Prior Herbert, elected (says Jocelin) in 1200, heads the list; near by

¹ A. M. and W. S. Blackman, 'An ancient Egyptian symbol as a modern Egyptian amulet', in *Annuaire de l'Institut de Philologie et Histoire Orientale*, tome iii: Bruxelles, 1935.

Omibus Soc matris ecclesie huius ad quos plures scriptum puenit. Samson de gra Abbas sci Edmundi
 di. et eiusdem Loca quentus. Sact. Scitis nos dedisse et plura carta nostra confirmasse Roberto
 de Braybroc pro homagio suo et seruicio totum seruiciu duarum virgatarum terre cum pertinentiis et
 Braybroc que sunt de feodo nostro cum toto seruicio hominum tenentium predictas duas virgatas ter-
 re et heredi suorum. Habendum et tenendum predicto Roberto et heredibus suis de nobis et de successoribus nostris
 et posteris libere et quiete. Ingressu et heretage. reddendo inde annuatim iule nre de Westerton una
 libram Cymru ad festum sci Edmundi pro omnibus seruiciis et exactionibus ad nos pertinentibus. Huius
 testibus. Heretto priore sci Edmundi. Hermero Suptore. Roberto Sacrista. Petro maiorsoures
 Roberti filio Simonis. Johne de Herlaue. Petro faber. Rad de Oseult. Rogin de Farendon. Reg
 de roenges. Alen de Braybroc. Engeramo Wardaren. Willelmo Surdun. Ric de Acubort. Ric de
 Deresburg. Johne ruffo. Ric de Haxford. Ric de Sutton. Willelmo de Wychemers. et multis aliis.



XXIII. CHARTER AND SEALS OF SAMSON, ABBOT OF BURY

stands Robert the sacrist, who, as the 'Gesta Sacristarum' (Harley MS. 1005, ff. 120b-122) testifies, was the fifth and last tenant of that office under Samson. Even more significant, it may be suspected, is the absence of any mention of the rights here bestowed on Robert of Braybrooke from the full-dress confirmation of lands and dues which he obtained from the Crown on 25 July 1208 (*Rotuli Chartarum*, pp. 180-1). Until all the evidence has been sifted it will not be possible to decide whether the present grant falls between the confirmation secured by Robert in 1208 and Samson's death in 1211; but this may be said, that the charter, already a memorial to a remarkable personality, bids fair to become a valuable palaeographical specimen.

A. J. COLLINS.

42. THE BLACKBOROUGH CHARTULARY AND THE LIBRARY OF SIR HENRY SPELMAN.

THE chartulary of Blackborough Priory in the Norfolk parish of Middleton, the only acquisition of the Department of Manuscripts at the recent sale of the Gurney collection (Egerton MS. 3137), has graced the library of more than one scholar. Doubtless Sir Henry Spelman first set eyes on this vellum folio of the late fourteenth century in its binding of stout elmboards on that hapless day in 1594 when he purchased the remainder of a lease of the nunnery. Years of vexatious litigation followed, and in the end the great antiquary had to his credit only the chartulary and the germ of an idea which, about the year 1612, began to take shape in his *History and Fate of Sacrilege*. There he sums up his Blackborough experiences in the following words: 'Sir Henry Spelman, a great loser, and not beholden to fortune, yet happy in this, that he is out of the briars; but especially that hereby he first discerned the infelicity of meddling with consecrated places.'

The wanderings and present whereabouts of the manuscripts owned by Spelman have yet to be elucidated. Letters of Thomas Tanner in Nichols's *Literary History*, iii, pp. 412-13, suggest that the collection remained intact at Hunstanton in the spring of 1702.¹ By 1709,

¹ A note 'E Bib. Spelmania. Aug. 1702' in another Gurney manuscript (Sotheby's sale-catalogue, 30 Mar. 1936, lot 80) may indicate the date of dispersal.

however, nearly three hundred volumes had fallen into the hands of John Harding, a bookseller, who issued an unsatisfactory catalogue prior to their sale on 20–22 December and in the following January. Fortunately Humfrey Wanley, librarian to the Earls of Oxford, interested himself in the earlier (and by far the more important) of the two sales, producing a list—now Harley MS. 7055, ff. 232–8—which is a model of succinct cataloguing. By the light of this paper we are enabled to see that many famous collections then in process of formation were recruited at the sale. Thus some dozen manuscripts bequeathed by Richard Rawlinson (d. 1755) to the Bodleian Library can at once be traced in Wanley's list;¹ the acquisitions of Sir Hans Sloane (d. 1753) have become Sloane MSS. 1613, 1615, 1785 in this Department. Other books, Stowe MSS. 2 and 63, for example, changed hands more than once before reaching a public library, and an occasional volume still passes from one collector to another, such as Mr Chester Beatty's Walsingham Priory Bible, recently acquired from the Phillipps Library. To carry the inquiry one stage further, the Gurney collection contained another catalogue of Spelman manuscripts, numbering 125 entries.² Whatever else that catalogue may record, it certainly includes a register of Bury St. Edmunds Abbey (now Add. MS. 7096) with the signature of Spelman at the beginning, which, like the Blackborough chartulary, will be sought in vain among the books sold by Harding. Both manuscripts became the property of Cox Macro, the antiquary (d. 1767);³ but whereas the Bury register left Macro's library before its final dispersal in 1820, the present chartulary was one of a score of volumes associated with Spelman which remained to be sold in February of that year. Two Norfolk collectors, Dawson Turner and Hudson Gurney, then came forward as purchasers. Turner's share of the Spelman remains, consisting chiefly of the correspondence, in four volumes, has long since been broken up;⁴ the antiquarian papers,

¹ e.g. Rawl. A. 146, 338; B. 177, 178, 188, 333, 444; C. 68, 287, 440, 565.

² Briefly noticed in *Hist. MSS. Comm.*, 12th Rep., App., ix, p. 135.

³ The Bury register is known to have belonged to John Nowel, Rector of Hillington, in 1709.

⁴ Thus Add. MSS. 25384 (acquired in 1863) and 34599–601 (acquired in 1894) are from this source.

secured by Gurney, along with the chartulary, have now suffered a like fate.

During its sojourn in the libraries of Spelman, Macro, and Gurney the Blackborough chartulary was readily accessible to students, and a much more extended analysis of the contents than could be attempted here already exists in Dugdale's *Monasticon Anglicanum*, iv (1846), pp. 205-6. One curious entry, however, seems to have been ignored, probably because it lacks topographical interest. Medieval society offered the spinster of gentle birth but one alternative to matrimony—a life of devotion; and just as a schoolmaster now presents the parent of his pupil with a clothing-list, so the nuns of Blackborough prepared a schedule of requisites for intending novices, which is thus recorded at the end of the chartulary:

'Ces sont les aornemenz a purueier pur lentre dune Noneyne: ade primes pur soun lyt ·ij Caneuaz [canvas sheets] ·ij materaz ·j peyre de straylis [*strails*, woollen bed-coverings] ·j peyre de blanketz ·ij peyre de lintheux [linen sheets] ·ij chalons [shalloons] ·j couerlytz cum j tester. Item pur soun corps ·ij blankes cotes ·ij noyr cotes ·j pilche [outer garment of wool] ·ij Rochetz ·ij coueles [cows] ·ij mauntels furrez lun de buge [*budge*, a fur] lautre de anieux noirs [black lamb] ·ij sengles mauntels lun de say [a serge] lautre de burnet. Item j nape ·j towaille ·j quillere [spoon] ·j maser ·j pece dargent ·j sauter [? salt-cellar] ·j basyn ·j lauour [ewer]. Item iiij guymplis [wimples] ·iij veylis au meyns. Item j cofre ·j forceer [chest].'

A. J. COLLINS.

43. LITTLE WYMONDLEY PRIORY.

HARD on the heels of the chartulary of Little Wymondley Priory or Hospital (*see* Vol. X, p. 95) follows another record concerning that small and little-known Augustinian community. By the generous gift of Mr Reginald L. Hine, the Department of Manuscripts now possesses, in Add. MS. 44867, a rental apparently drawn up by Sir Philip Butler and other emissaries of Thomas Cromwell who 'visited' Wymondley in 1537. Although this vellum roll of two membranes adds nothing to the information supplied by various accounts, grants, &c., of the Dissolution period at the Public Record Office,¹

¹ e.g. Ministers' Accs. 1606; Augmentation Off., Misc. Bk. 408, f. 20; *Letters and Papers, Hen. VIII*, xiii, pt. i, no. 887/13.

it will enable the student of the chartulary to see how little the endowment of the Priory changed during the last three centuries of its existence.

A. J. COLLINS.

44. A NEWTON ALCHEMICAL MANUSCRIPT.

AMONG the many printed works of Sir Isaac Newton one paper only, and that but two pages in length, is strictly and solely devoted to the subject of chemistry or alchemy. That this was by no means representative of his interest in the subject is clear from the most casual glance at the catalogue of his manuscripts sold by Viscount Lymington a few months ago. It is well known that Newton spent much time at Cambridge practising experiments in his laboratory, and that he read, annotated, and even made long extracts from works on alchemy, and it has been asserted by a recent biographer that he found in chemistry the scientific work most congenial to his personal tastes and aptitude. Hitherto, however, the Department of Manuscripts has had no material illustrative of this aspect of his career, but thanks to Lord Wakefield, always a generous friend of the Museum, this gap has now been filled. His most recent gift, which is made through the Friends of the National Libraries, consists of fourteen pages of notes relating to minerals, the transmutation of metals, and kindred subjects, taken from the *Last Will and Testament, His XII Keyes*, and English translations of other works of the famous, though elusive and perhaps chimerical, alchemist who passes under the pseudonym Basilius Valentinus. The manuscript formed lot 110 at the Lymington sale and has now been given the number Add. MS. 44888.

B. SCHOFIELD.

45. LETTERS OF WILLIAM SOMERVILLE AND THOMAS CARLYLE.

WILLIAM SOMERVILLE (1675-1742) was a characteristic example of the lettered country gentleman of the eighteenth century, whose leisure was given partly to field sports and partly to the celebration of them in competent and readable verse. His chief publication, *The Chase*, a georgic of hunting, has always enjoyed a pleasant reputation, particularly in the edition enhanced by the illustrations of the Bewicks. A series of his letters to his relation James,

13th Lord Somerville, who gave him financial support in exchange for the reversion of his estates after his death, has been presented to the Museum by Mr Noel Thornhill. The letters cover the period 1728-40 and deal with his financial difficulties, his literary works (*The Chase*, *Hobbinol*, a translation of Voltaire's *Alzire*, &c.), and his personal life. A passage of some interest for the history of his portraits may be quoted. 'Mr. [Jonathan] Richardson has done me great Honour in admitting me into such Company, I have not the Presumption to think I have the least Pretence to a place there. He must answer for my Intrusion.

Pictoribus atque Poetis

Quidlibet audendi semper fuit . . . Potestas.

'Your L^dships Picture is entirely the best Representation of my Scaramouche Face, but as I know you will not care to hazard the sending for it, I will write to Doctor Mackenzie to send the head from which it was drawn, directed to your L^dship. The picture is by Murray, and has by no means flattered me. Mr. Richardson's fine hand will give it quite another Air.' This projected drawing by Richardson may have been one of those portrait heads in chalk, examples of which are in the Print Room.

Mr Thornhill's gift also includes an interesting letter from Sir Thomas Overbury, nephew of the more famous Sir Thomas Overbury, to his cousin William Somerville, probably the poet's grandfather, dated 20 January 1670, dealing with the gossip of the town: the death of George Monck, Duke of Albemarle, and the passion of the ladies for the handsome highwayman, Claude Duval.

A series of letters from Thomas Carlyle (signed by him, but written by Mary Carlyle Aitken), chiefly to the Hon. Mrs Ralph Smyth, daughter of the 17th and last Lord Somerville, dated 23 March-27 August 1874, discusses the claims of the 'Somerville portrait' to be the only genuine representation of John Knox. Carlyle's views on this subject are set forth in an article reprinted from *Frazer's Magazine*, xi (1875), p. 407, in his *Collected Works*, with the papers on 'The Early Kings of Norway'. A newspaper-cutting of an article by the historian P. Hume Brown from *The Scotsman* of 1893 reinforces the refutation of Carlyle's views contained in the pamphlet by

James Drummond, *The Portraits of John Knox and James Buchanan*,
1875. R. FLOWER.

46. A RELIC OF THE NAPOLEONIC WARS.

THERE is much in the Department of Manuscripts to testify that Napoleon Bonaparte once conquered Egypt in the name of the French Republic, only to find the scene of his spectacular adventure turned into a prison by the stroke of Nelson at the Battle of the Nile (1–2 August 1798). Thenceforward all dispatches ran the gauntlet of a handful of British frigates left to patrol the coast. None, as the French soon came to realize, escaped, and among the papers so intercepted were the letter addressed by the youthful commander-in-chief to his brother Joseph in the first bitterness of disillusion at the reported infidelities of Josephine (Add. MS. 23003, f. 3) and a bundle of documents which has become Add. MS. 37076. These have now been augmented—thanks to the generosity of Lord Rothschild—by yet another trophy of the blockade. The new letter, a formal reply in an optimistic strain to a report from the officer in command of the fortress in Malta, hastily dictated to a secretary, cannot compare in human interest with the outpourings of the overwrought, injured husband. What is more strange, it displays a marked difference of tone from a second official letter, written by Bonaparte on the same day (28 August 1798) to another general at Malta, which doubtless fell a prey to the same British vessel (Add. MS. 37076, f. 49).

The interest of this faded sheet lies almost exclusively in the fact that it has served to record the thoughts, not only of Bonaparte, but of his one inspired antagonist, Nelson. The contrast is dramatic. Beneath the jaunty remarks of the Frenchman, in the inexpert, left-handed scrawl of the British admiral, stands the brief but grim comment ‘mark the End’. A demonstration of the ironic import of these three words will be found in *The Times* of 12 November 1936, where the letter was printed and reproduced.

A. J. COLLINS.

47. LETITIA E. LANDON.

THE Museum acquired in 1933 a number of interesting documents relating to Letitia E. Landon, perhaps better known by the initials with which she was in the habit of signing her poems as

L. E. L. In that year Mr C. E. C. H. Burton presented, through the Friends of the National Libraries, two letters to Lady Blessington from Laman Blanchard (L. E. L.'s biographer) and William Jerman (her early patron), speaking with deep sympathy of her mysterious death at Cape Coast Castle on 15 October 1838 (Add. MS. 43688 F). Included in this gift was a lock of hair identified in Lady Blessington's hand as 'The Hair of poor dear L. E. L.' Later in the same year Mr T. O. Mabbott presented a letter from L. E. L. to Mrs S. C. Hall, describing a party at which she had met Wordsworth. 'There is something very impressive in Wordsworth, something rugged and mountainous. He gave me the idea that the statuary suggested to Alexander the great—Mount Athos cut into a colossal likeness of humanity' (Add. MS. 43688 Y). The names of Lady Blessington and Mrs S. C. Hall suggest at once the circle in which L. E. L. moved and the character of her work. It was the day of those annuals produced in the taste of the time with engraved illustrations, whose nature is immediately shown by the titles of those with which L. E. L. was connected: *The English Bijou Almanack*, *The Gift of Friendship*, *Fisher's Drawing-room Scrap-book*, and *Heath's Book of Beauty*. These annuals were, in their own phrase, 'poetically illustrated by L. E. L.', and a recent gift by Sir John Murray to the Museum (Add. MS. 44887) provides us with a representative selection in her own handwriting of the type of prose and poetry which she produced during her brief vogue in London. The collection includes a prose tale, 'The Enchantress'; an essay, 'Calendar of the London Seasons'; and a variety of poems illustrating the range of subjects which she was accustomed to treat.

R. FLOWER.

48. FURTHER CORRESPONDENCE OF JOHN BRIGHT.

THE recent acquisitions by the Museum of correspondence and papers of John Bright, already considerable (Add. MSS. 43383–43392, the family collection, cf. *B.M.Q.*, Vol. VII, p. 119; Add. MSS. 43649–43652, Cobden's letters to Bright, cf. *B.M.Q.*, Vol. VIII, p. 100; Add. MS. 43723, letters to Joseph Sturge; Add. MS. 43845, a volume including further letters to Joseph Sturge, cf. *B.M.Q.*, Vol. IX, p. 124), have received a notable addition of seventy-one

autograph letters, together with letters addressed to Bright and correspondence relating to him, through the generosity of Lt.-Col. R. T. G. Tangye, O.B.E. The collection now acquired (which has been numbered Add. MS. 44877) consists mainly of Bright's correspondence with two Cornishmen, (1) with Richard (later Sir Richard) Tangye (the father of the donor and one of Bright's constituents at Birmingham), and (2) with W. H. Northey of St. Columb Major (afterwards of Newquay), a leader of the Liberals of Cornwall, who for many years dispatched a Christmas hamper to 'One Ash' (Bright's home in Rochdale) and made strenuous efforts to bring Bright and Gladstone together, when they had parted company on the 'Home Rule' issue. It is, perhaps, the letters of this period (which include one autograph letter of Gladstone) that best illustrate Bright's character and line of action. 'I am not willing', he writes, 'to be "personally conducted" to a policy which has ruined a great political Party, and which, if persisted in, can only bring calamity to Ireland.' Again (27 Dec. 1886):—'Mr. Gladstone is the sole origin of "all our woes", and he only can heal them . . . his reception of the Irish Deputation has, to my mind, plunged him deeper in the "Serbonian Bog" in which his Grand Army has sunk.'

G. T. HALES.

49. LETTERS OF OUTRAM FROM LUCKNOW RESIDENCY.

IN 1935 by the generosity of Mrs Morton Campbell the Museum came into possession of the dispatch-box of Lt.-Col. Herbert Bruce, C.B., with its interesting contents (see *B.M.Q.*, Vol. X, no. 3, March 1936, pp. 110-11). Col. Bruce's papers have now been sorted out for arrangement into volumes, which have been numbered Add. MSS. 43990-44022 (a portrait, apparently that of the Colonel himself, having been transferred to the Department of Prints and Drawings).

Mention was made in the previous article of the inclusion of letters from Gen. Sir James Outram (for another collection see Add. 38775), and the peculiar nature and special interest of some of these letters appear to warrant a separate treatment. The letters in question (contained in Add. 43993) were sent out from the ever famous

'Residency' at Lucknow during the period of the Second Defence, not the Defence of June to September 1857 (the subject of Tennyson's poem), but that of 25 September to 18 November, which lasted from the time of the reinforcement of the garrison by Havelock and Outram to the time of the Second Relief and the (temporary) evacuation by Gen. Sir Colin Campbell (Lord Clyde).

These letters, which had to be rolled up within quills, so as to be concealed by the native runners, sometimes in their ears (cf. Warren Hastings Papers: Supplement, description of Add. 39871), sometimes in a cavity in a walking-stick, were consequently written in a very minute hand on small thin slips of paper. Outram's own hand was large and bold, so the actual writing of these documents was entrusted to his Military Secretary. Two or more copies were usually made of each letter, to be dispatched by different messengers, in case one or more should miscarry. And, to guard further against this event, a sort of code was adopted (for most of these missives) by transliterating the English letters into Greek letters, and, in one case at any rate, the process was carried further, French and French-written-in-Greek-letters being also used.¹ Outram had probably acquired some classical lore during his time at Marischal College, Aberdeen (like another—but far different—alumnus of that institution, Captain Dugald Dalgetty), or it may be that this part of the work was entrusted to the Secretary. The decoding at Cawnpore (to which place the letters were principally addressed) was usually done by Col. Bruce (then Superintendent of Police and Special Commissioner—also, apparently, Head of the Intelligence Department there, see letter of 18 October), but, failing him (as Outram remarks in one letter), probably other officers could be found to do the work. It may be of interest to print a specimen (this being taken from the letter of 13 October): 'It is μοστ υργεντ que vous sh^d μουε à notre secours as ερλη as ποσιβλε. In φορσινγ votpe και φρομ λ' αλυμ βαγ [i.e. Alum Bagh] à la ρεσιδενση avec τωεντητωο 'υνδρεδ 'ομμες νοs κασναλ-τιες etaient so 'ενη que nos σικ ωουνδεδ, ωομεν and χιλδρεν νυμβερινγ

¹ Lord Roberts in his *Forty-one Years in India* mentions a note from Gen. Havelock 'written in the Greek character', so that this would appear to have been a common practice during the Mutiny.

υπνωρδς de quinze cents κανοτ βη ρεμονεδ υντιλ νους σομμες γρεατλη ρεινφορσεδ nor c^d nous οβταιν καριαγε pour θεμ while notre κομ.^v [i.e. communication] avec le bien αφεκτεδ dans la ville est κυτ οφφ par les ρεβελς qui στιλλ λομινηρ over it et συρουνδ notre ποσιτιον. νειθερ καν νους οβταιν συπλιες, notre ποσιτιον in respect to w^h Capt. Bruce will inform you of', &c.

After some ordinary letters from Outram to Bruce (13 Dec. 1856; 5 Sept.—[? 24 Sept.] 1857) the special series written from the Residency to Bruce and other officers begins with a letter of 26 September, the day following the First Relief (this letter being on thin paper, but 'en clair'), and ends with a letter of 28 October. There is then a gap (for roughly the last month of the Second Defence) till 22 November (just after the Second Relief), when the usual form of letter-writing is resumed. The letters from Outram to Bruce continue through the periods of Outram's command at Alum Bagh and of his service as a Member of Lord Canning's Council, and also of his last years, when he was compelled to lead the life of an invalid—in England, at Homburg, Cairo, and elsewhere. Outram's last letter is dated 8 August 1862 (he died 11 March 1863).

The letters illustrate admirably the well-known generosity of Outram's character. From Allahabad (5 Sept.) he writes: 'I accompany Havelock to Lucknow as Chief Com^r. Of course I w^d not think of depriving him of the honor of the Command, which is sure to crown his gallant exertions by the relief of Lucknow. Most gladly shall I serve under him as a volunteer, sh^d he choose to make use of me in a military capacity.' Again [from the Residency at Lucknow], 28 October, we have this in the original (Greek letters) and in a transcript: 'However desirable it may be to support me here, I cannot but feel that it is still more important that the Gwalior rebels . . . should be first disposed of. . . . We can manage to screw on, if absolutely necessary, till near the end of Nov^r on further-reduced rations, only the longer we remain, the less physical strength we shall have to aid our friends with, when they do advance, and the fewer guns shall we be able to move out in co-operation.¹ But it is obviously to the advantage of the State that the Gwalior rebels should be first and

¹ *Sc.*, because of the gun-bullocks having been consumed for food.

effectually destroyed and that our relief should be a secondary consideration.' And herein we recognize authentic utterances of the 'Bayard of India'.

G. T. HALES.

50. THE LANE BEQUEST.

THE recent valuable bequest to the Department of Manuscripts by the late Augusta Sarah, Lady Lane, of two deeds of Battle Abbey (which are accompanied by two letters of the royal favourite Buckingham) raises once again the question of the authenticity of the royal charters of that house, one of the most baffling problems in the history of English diplomatic. Founded by William I as a thanksgiving for his victory at Hastings, the Abbey had received large endowments and wide privileges, including, as it claimed, exemption from the authority of the See of Chichester. When, at later dates, and especially during the reign of Henry II, some of those privileges were challenged by the Bishop, the Abbot could produce many documents purporting to have been issued in the name of the Conqueror and his successors. From the wording of the deeds, however, it can with some certainty be said that in defence of their claims the monks had shown more zeal than scruple. Of the nine Battle Abbey deeds of the founder known to Professor H. W. C. Davis,¹ five have been suspected as fabrications of a later age.² Unfortunately the majority are known only from the *inspeximus* of later kings, from copies entered in the chartularies (one now in the H. E. Huntington Library, another, strangely neglected by students of the Abbey's charters, in the Library of Lincoln's Inn), and from similar secondary sources. Two charters among the collections of the Department of Manuscripts, indeed, purport to be grants of the Conqueror, but both appear on palaeographical and other grounds to date from the 12th century. To them the recent bequest now brings a third (Add. Ch. 70980). In form and matter it resembles, with omissions, the suspected deed no. 262 in Davis's *Regesta*,³ which is known from a

¹ *Regesta Regum Anglo-Normannorum*, vol. i, nos. 58-62, 113, 261-3. The two chartularies contain others not given by Davis.

² See, e.g., *Downside Review*, I, 1932, pp. 431-6.

³ No. 262 of the *Regesta* is the same as the fourth deed, Add. Ch. 70980 the same as the second deed, in the two Chartularies.

copy among the Ancient Deeds of the Public Record Office, and from confirmations of various kings from Edward II to Henry VIII. Another copy made for Sir Robert Cotton (Cotton MS. Cleopatra E. i, f. 92 b) is said to have been transcribed from the original, bearing the Great Seal, which, according to Selden,¹ was in Cotton's library, but which is no longer to be found among his manuscripts. That deed claims to have been granted with the assent of Lanfranc, Archbishop of Canterbury, and Stigand, Bishop of Chichester, and by the advice of the bishops and barons; Add. Ch. 70980, on the other hand, with the assent of Lanfranc, Archbishop of Canterbury, and of the bishops, and by the advice of the barons. Other differences are the omission in the latter grant of the phrase 'quaecunque humana mens excogitare potest' and of the clauses to the effect that the Bishop should not prevent monks of the house from being received into Holy Orders, and that none should challenge consecrations of altars or blessings given by bishops of other sees. It differs, too, in that it places Walkelin, Bishop of Winchester, before Stigand of Chichester among the witnesses. Though these variations remove from the new charter some of the objections which have been raised against deed no. 262 of Davies, other doubts remain—the form of the grant, the forceful language in speaking of exemption from Chichester, and especially the phrase 'ab Dominatione et oppressione episcoporum' which, as Professor Stenton remarks, 'suggests a later writer with an eye on current controversies'.² Furthermore the deed is in a twelfth-century script, not unlike that of Harley Charter 83 A. 12. Indeed, these two charters share several peculiarities of script with the Battle Abbey Chronicle and particularly with the part which takes the narrative to A.D. 1157, the date of the most bitter dispute with the Bishop of Chichester, during which the Abbey's charters were submitted to, and carefully scrutinized by, the King's Court. The question at once suggests itself: was that, or some other lawsuit, the occasion for which these deeds were forged? For an answer, if any answer is possible, a close study and dating of the writing and texts, not only of all surviving royal charters or reputed charters

¹ *Eadmeri . . . Historiae Lib. vi*, 1623, p. 165.

² *Downside Review*, 1, p. 432.

of Battle, but also of the hands of the Battle Abbey Chronicle and of the copies of the charters in the two chartularies, will be necessary.

About the authenticity of the second deed (Add. Ch. 70981), a confirmation by Henry II, on the petition of Abbot Odo, of the possessions and privileges of the Abbey, there can, on the other hand, be no doubt. Attached to it by silk, threaded crosswise through four holes in the vellum, are the remains of the Great Seal of the King. The script, too, is consistent with its origin in the Chancery of that time. But the deed acquires a greater interest and importance, as Mr V. H. Galbraith has pointed out,¹ from the unusual wording in which it is couched, and from the almost contemporary explanation in the Battle Abbey Chronicle not only of the occasion and circumstances of its origin but also of the formula used. 'It happened', the Chronicler writes, 'that one of the Charters of King William . . . was damaged with old age. When the Abbot showed it to the King, the latter replied, "This ought to be renewed."' On the request of the Abbot that this should be done, after having taken the counsel of his nobles, Henry II ordered his Chancellor to draw up a new charter after the form of the old one. 'And as it is usual', the Chronicler continues, 'in charters and deeds given by different persons at different times, on the same business, to make mention of the earlier ones in the later . . . words such as these *sicut carta illa vel illius N testatur*, the King ordered that that clause should not be inserted but himself dictated another, not before used, and, bearing testimony in his own person to the things which he had seen, ordered it to be included in the charter in this wise *Quoniam inspexi cartam Willelmi proavi mei, in qua prescripte libertates et quietantie et libere consuetudines ab eo praefate ecclesie concesse continebantur*. Neither did the noble prince disdain to give his reasons for the said words. "If", said he, "the suppressed clause had been inserted, the later deed would confer little without the former. But now, as no mention is made of the preceding originals in the later one, this charter would suffice even if all the other charters of Battle should perish.'" The Abbot took advantage of the occasion to have three copies of the new grant made, each sealed with the Great Seal.

¹ *Antiquaries Journal*, xii, 1932, p. 277; and *English Historical Review*, lii, 1937, pp. 67-73, where the charter has been printed since its acquisition by the British Museum.

Additional Charter 70981, which bears the word 'triplex' on the verso, conforms in all details to the particulars given, and there can be no doubt that it is one of the three referred to. The importance of the form used in the history of the diplomatic of the Royal Chancery has already been emphasized by Mr Galbraith, and it is a matter of congratulation that the actual document itself has at last come to light.

The letters of the Duke of Buckingham (one holograph, the other signed) which complete the bequest date from 1627 and are both addressed to Lord Falkland, Lord Deputy of Ireland. Buckingham writes to recommend Sir Francis Annesley, Treasurer and Receiver-General of Ireland, in an endeavour, no doubt, to compose the dissensions which had raged for many years between the latter and the Lord Deputy. His efforts proved unavailing, however, and Annesley had no small part in the recall of Lord Falkland two years later.

B. SCHOFIELD.

51. THREE POEMS BY A. E. HOUSMAN.

WHEN A. E. Housman died few doubted that his verse, limited though it was in extent and range of subject, was destined in virtue of its intensity of feeling and fine economy of style to become a part of the English tradition of poetry. It is thus fitting that autograph examples of his work should be added to the national collections. His brother, Mr Laurence Housman, has presented to the Museum, through Professor G. M. Trevelyan, three poems which were printed in *Last Poems*, 1922: 'The laws of God, the laws of man' (p. 28), 'When the eye of day is shut' (p. 66), and 'When first my way to fair I took' (p. 69). These are characteristic examples of his precise, monosyllabic style and in such lines as:

I, a stranger and afraid
In a world I never made

* * * * *

And since, my soul, we cannot fly
To Saturn nor to Mercury,
Keep we must, if keep we can.
These foreign laws of God and man,

express with his usual homely force his peculiar philosophy of life.

There is nothing to show whether these poems were composed by the 'passive and involuntary process' which in his lecture on 'The Name and Nature of Poetry' Housman describes as his own method of production. But they do exemplify that corrective exercise of the brain upon the 'secretion' of the emotions which, he says, was wont to give him so much trouble. For the original ink draft has been corrected here and there, generally in pencil. These changes are few, but in every instance they are improvements, the most striking case, perhaps, occurring in the poem 'The laws of God, the laws of man', where line 19 first read: 'They wax not weak with wreaking wrong'. Housman must have felt at once the overcharged alliteration and repeated vowel sounds of this line and, after an incomplete and obliterated attempt at correction, he has written down the line as in the printed form: 'They will be master, right or wrong'.

R. FLOWER.

52. 'THE COMING RACE' AND 'MARAHA'.

THE Lytton family is an unusual example of exceptional talents devoted through three generations to literature and the service of the state. In the ordinary course of acquisition of public and private papers the Museum has added to its collections a considerable body of letters, official and personal, of the first Lord Lytton and his son, the first Earl of Lytton. Among these may be mentioned the series of letters of Bulwer Lytton to Macvey Napier, editor of the *Edinburgh Review*, 1830-40 (in Add. MSS. 34614-34621), and 41 of his letters as Secretary for the Colonies in Lord Derby's ministry (1858-9) to Mr Gladstone. His son's letters to Mr Gladstone are also in the Gladstone papers, including the one in which he enclosed Bulwer Lytton's horoscope of Mr Gladstone (1860), mentioned in Lord Morley's *Life*, i, p. 196. But the most important collection of the first Earl's letters is his correspondence with Sir A. H. Layard and the records of his Indian vice-royalty among the Layard Papers (Add. MSS. 38969-38971, 39164, &c.). The Museum, however, has hitherto lacked any literary autographs of the father and son who as novelist and poet were considerable figures in the literary history of the nineteenth century. The

manuscripts of their works are preserved at Knebworth, and by the generous gift of the present Earl of Lytton two typical examples of the autographs of the two authors have now been added to the collections.

The first Lord Lytton is represented by a draft of his novel, *The Coming Race*, first published anonymously in 1871, an early, if not the earliest, example in modern English literature of the type of romance in which the author sets out his ideas of a Utopian civilization under the figure of a people living either in the future or in some inaccessible region on the earth's surface or, as in this case, beneath it. The kind has been much exemplified since in such works as Samuel Butler's *Erewhon*, 1872 (the autograph MSS. of this and its sequel *Erewhon Revisited* are Add. MSS. 36711-13), Edward Bellamy's *Looking Backward* (1888), William Morris's *News from Nowhere* (1891), and certain of the works of Mr H. G. Wells. But Lytton's book still holds its place by its vivid imagination of the circumstances of the strange country depicted, the ingenuity of its prophecies, and the shrewdness of much of its social criticism. The MS. is a draft under revision, with many corrections and additions, but at least one copy must have intervened between this state of the book and the printed form. For there are significant differences, chief among which is the description of the narrator, whose nationality (presumably British) is not stated here, but becomes American in the book, the opening paragraph (not represented here) being devoted to his ancestry.

The second MS. is the copy as sent to the printer of the last volume of poems by 'Owen Meredith' (the first Earl of Lytton). This volume, *Marah*, was actually going through the press at the time of Lord Lytton's death (at Paris, 24 November 1891), and the last days of his life, his widow records, were spent on revising the poems in proof. The published volume, 1892, contains the long poem on which he was at work on the day of his death, but this is not included in the present MS. The present copy was finished 25 August 1891, and the MS. of this characteristic example of the lyrical work of 'Owen Meredith' has the additional interest of its association with the last days of the poet.

R. FLOWER.

53. AUTOGRAPHS OF NATHANIEL HAWTHORNE AND 'MARK RUTHERFORD'.

THE Department of Manuscripts owes to the generosity of benefactors two valuable recent accessions to its collection of literary autographs. Mrs Elizabeth Phebe Merivale has presented, in memory of her father, Henry Arthur Bright, the manuscript of Nathaniel Hawthorne's *The Marble Faun* in two bound volumes (Add. MSS. 44889, 44890). As is well known, the title preferred by Hawthorne himself was that given above, but the publishers, Messrs Smith and Elder, insisted on changing it to *Transformation*, under which it duly appeared, in three volumes, in 1860. In a letter, bound up with Volume I, to Mr Bright, to whom the manuscript was presented by the author, Hawthorne observes (Leamington, 10 March 1860): 'Smith & Elder certainly do take strange liberties with the titles of books. I wanted to call it "The Marble Faun", but they insisted upon "Transformation", which will lead the reader to anticipate a sort of pantomime. They wrote me, some days ago, that the edition was nearly all sold, and that they are going to print another; to which I mean to append a few pages, in the shape of a conversation between Kenyon, Hilda, and the author, throwing some further light on matters which seem to have been left too much in the dark. For my own part, however, I should prefer the book as it now stands.'

The 'few pages' here referred to are the 'Conclusion', found in later editions but not in the novel as first issued, nor in the manuscript. Many readers seem to have felt the need of further explanations; among others, Mr Bright himself wrote to the author (see Caroline Ticknor, *Hawthorne and his Publisher*, 1913, p. 242): 'I have finished the book, and am, I think, more angry at your tantalizing cruelty than either "Athenaeum" or "Saturday Review"'. I want to know a hundred things you do not tell me—who Miriam was, what was the crime in which she was concerned and of which all Europe knew, what was in the packet, what became of Hilda, whether Miriam married Donatello, whether Donatello got his head cut off, etc.' All these questions are dealt with and either answered or (more often) evaded in the 'Conclusion'. Hawthorne was wiser than some of his critics.

The manuscript is the fair copy sent to the printers, and containing

the names of the composers and notes for the division into volumes. It appears that chapter xxxiii of one-volume editions, 'Pictured Windows', was originally designed as the first chapter of volume III, but this arrangement was changed, and the following chapter, 'Market-Day in Perugia', is marked as beginning the new volume; and so it appeared in the first edition. Fair copy though it is, the manuscript contains a good many small alterations, and one important one: the original name of the young sculptor was Graydon. The name has been altered to Kenyon throughout all the earlier part of the manuscript, but at the end of chapter xiv of volume II ('Donatello's Bust'; chapter xxx of modern editions) 'Kenyon' begins to appear as an original element in the narrative. Evidently Hawthorne changed his mind during his final copying out of the novel.

The Preface, at the beginning of Add. MS. 44889, has at the end a note, 'Bath, April 23^d '6[o]', to Mr Bright, beginning, 'Here is this preface, which I someho[w] neglected to send with the former package of rubbish'; and a note to Smith, Elder & Co. (Bath, 24 March 1860), instructing them to send to Mr Bright 'a portion of the MS. of "Transformation"' which 'remains in your hands', is attached to the following page.

The other accession is the autograph manuscript, apparently the only one of the author's literary autographs still in existence, the others having been destroyed before he died in 1913, of the autobiographical work of 'Mark Rutherford' (William Hale White) published in 1913 under the title *The Early Life of Mark Rutherford*. This, an unbound bundle of small octavo sheets, has been presented by the author's son, Sir William Hale-White, K.B.E., M.D., F.R.C.P. The published work appears, from a cursory comparison, to have been printed from this much-corrected draft; the concluding portion of the last paragraph but one, from 'What was true of me' to 'but it was reasonable', was apparently an after-thought, as it is inserted on an extra leaf, numbered 67, the final page being 67a. The bulk of the manuscript is in Mark Rutherford's own hand, but various letters quoted by him have been copied by others, among them his daughter, Mary Theodora Hale-White. The manuscript has received the number Add. MS. 44891. H. I. BELL.

54. 'CASTING THE RUNES.'

DR M. R. JAMES'S Ghost Stories are the branch of his many-sided activities by which his name is probably best known to the public at large. It was felt that some tangible memorial of his long and happy association with the Department of Manuscripts was greatly to be desired for inclusion in the permanent collections and that it should be of general interest if possible. The Department has therefore been fortunate in securing the autograph MS. of 'Casting the Runes' in the sale at Sotheby's on 9 November, for this story, which was first published in 'More Ghost Stories', 1911, is not only one of the most blood-curdling of the whole series, but is especially appropriate, as the scene of the actual 'casting' of the runes is laid in the Students' Room, in which the author was for so many years a familiar and honoured figure. The MS. has been numbered Egerton MS. 3141, and was purchased from the Farnborough Fund.

ERIC G. MILLAR.

55. ARABIC MEDICAL MANUSCRIPTS.

ALTHOUGH the ancient Arabic writers on science are to a large extent drearily derivative, in chemistry and materia medica they must be given credit for having greatly enlarged the body of doctrine which they inherited from the Greeks. For this service to learning Medieval Europe owed a heavy debt to those savants of the Muhammadan empire, which at that time stretched from the Indian Ocean to the Atlantic, and a new and interesting reminder of the fact comes to our notice in the form of two magnificent Arabic medical manuscripts recently acquired by the Museum, the work of physicians who flourished respectively in the tenth and eleventh centuries, one at Mosul, the other at Cordova. So far as we can ascertain, both manuscripts are unique.

The first (Or. 11, 615) bears the title *Ḳuwa al-Adwiyat al-Mufra-dah*, 'The Properties of Simple Medicaments', and was composed, or at least begun, in the year 353 A.H. (A.D. 964) by Abu Ja'far Aḥmad ibn Muḥammad, usually known as Ibn Abi al-Ash'ath. Like many scientists of his time, he was also a metaphysician, but his reputation rests chiefly on his valuable contributions to medical

knowledge. A profound student of Galen, he began by writing commentaries on his works, besides compiling indexes to the works of Aristotle. He was a native of Fārs and in his earlier years held a government appointment there, but financial difficulties obliged him to flee to Mosul, where he arrived, as his biographer says, 'naked and famished'. It happened that the prince Nāsir al-Daulah had an ailing son whom Ibn Abi al-Ash'ath managed to cure after every court doctor had failed. This success proved his stepping-stone to favour and prosperity. He settled in Mosul and spent his whole life there, surrounded always by a school of disciples, and died a very old man somewhere about 365 A.H. (A.D. 975).

Our MS. covers roughly the first half of the work. The whole treatise, as we learn from the introduction, was to consist of three *Maḳālahs*, or Discourses, the first a general dissertation in 34 chapters (actually there are only 33), the second a description of animal, vegetable, and mineral substances alphabetically arranged, and the third on the benefits resulting from their use. The MS. contains the first *Maḳālah* and a large portion of the second, breaking off at the article *Khiyār* (Myrobalan).

It is copied on paper of fine texture in a beautifully fluent Naskhi script of the thirteenth century. On fol. 1a in partly obliterated writing one can still trace a note of ownership dated Mosul 656 A.H. (A.D. 1258), that memorable year in world history when Hulagu and his Mongol hordes destroyed Baghdad.

The other volume (Or. 11, 614), entitled *Al-Adwiyat al-Mufradah*, 'Simple Medicines', though it runs to 201 folios of $9\frac{1}{4}$ by $6\frac{3}{8}$ inches, covers only book 2 of a huge work which probably extended to four books. The arrangement is alphabetic, curiously enough not in the order of the Arabic but of the Hebrew alphabet, and our MS. contains six sections, letters *Zā* to *Lām*, beginning with the article *Zanjabīl* (Ginger) and ending with *Lizāk al-dahab* (Gum ammoniac). Of the author, Abu Bakr Ḥāmid ibn Samḥūn, little is known except that he flourished at Cordova in the eleventh century A.D. renowned both in medicine and belles-lettres; and this bare statement by the biographer al-Dabbī as to his versatility is borne out in the manuscript before us by our author's frequent use of quotations from the Arabic

poets to illustrate his meaning. It is copied in a clear and delicate Naskhi hand of the early thirteenth century.

The binding, which is contemporary with the manuscript, shows the remains of fine tooling on the outside, while the inside of the covers is adorned with a stamped floral pattern of unusual design.

A. S. FULTON.

56. TWO ARABIC MANUSCRIPTS.

IN sharp contrast with other founders of great religious movements, about whose mortal lives much remains obscure, Mohammed as a historical figure stands forth floodlit from every angle. No inquisitorial army of American pressmen could ever hope to portray a public hero with anything like the completeness achieved by the Prophet's devoted 'Companions' and their successors in recording his words, deeds, and personal qualities. These tabulated dicta and practices of God's Messenger would naturally be accepted, one would suppose, by succeeding generations of believers as a model for the good life. In fact, much more than that. For together with the divine revelation contained in the Koran, a great mass of them acquired the force of law. And this inexorable rule of law was something to which we in the West, until recently, could produce no parallel. To the good old-fashioned Moslem it was the law's function to dictate every action of man whatsoever, religious and secular, to invade every nook and cranny of human life from the cradle to the grave, here anticipating by over a thousand years some of modern Europe's brand-new discoveries in social government. And so we feel no surprise when an Oriental historian tells us, without the ghost of a smile, about one of Islam's greatest jurists who would never eat melon because he could find no authentic report of the precise manner in which the Prophet was accustomed to do so. Such intrepid champions of tradition, and indeed any reader of Arabic with a taste for intimate biography, may derive much curious information from a volume recently acquired for the Department of Oriental Printed Books and Manuscripts descriptive of Mohammed's manner of life (*Hady al-Nabi*). True, it leaves unanswered that teasing question as to the Prophet's method of coping with melons, but on

other subjects of no less gravity it has much of interest to impart. For example (fol. 27 a), we are told what make of shirts the great man wore, and of why on one occasion he bought a pair of pants (*sarāwīl*) to add to his wardrobe; that on the whole he preferred cotton garments; and again (fol. 36 a) that, apparently, he was an excellent sleeper, for he would pass the night sometimes in a bed, sometimes on a leather carpet, a rush mat, or even on the bare floor. On another page (fol. 35 a), a host of witnesses are cited to testify to the cut of his moustache. His wives (and how he treated them), servants, secretaries, weapons of war, riding-beasts, and countless other appurtenances are all faithfully described. Most of the work deals, of course, with the example set by the Prophet in the minutiae fundamental to the Islamic system, such as purification, prayer, fasting, pilgrimage, and so on.

The work bears the rhyming title *Zād al-ma'ād fi hady khair al-'ibād*, i.e. 'Provision for the Journey: on the Conduct of God's Noblest Servant'. It was composed by Ibn Ẓaiyīm al-Jauzīyah (d. 1350), disciple of the great Hanbalite theologian Ibn Taimīyah, whose polemical writings against the religious abuses of his day formed, four centuries later, the programme for the Wahhābī revolution which has culminated in our time in the establishment of the kingdom of Saudi Arabia. This manuscript, extensive though it is (239 large folios), covers only volume 1 out of three volumes. The only complete copy is preserved in the Royal Library, Cairo, and no other manuscript or fragment exists, so far as we know, in any European collection. It is a beautiful piece of work, executed in fluent Naskhi script on polished paper of fine texture and dated 776 of the Hijrah, or A.D. 1374, only 24 years after the death of the author.

Oriental title-pages are notoriously deceptive. The reader, therefore, who finds one of our recently acquired Arabic manuscripts in two folio volumes sporting the legend 'Flowers of the Observers' Garden' (*Azhār bustān al-nāẓirīn*) will not feel unduly disappointed to discover that it is a chronicle of events from the creation of the world to the Flight of the Prophet to Medina. Although by no means an original composition, it is notable for the wide range of reputable works used by the compiler, 'Abbās ibn 'Alī Nūr al-Dīn

al-Ḥusainī al-Makkī. His date is uncertain, but judging from some of the authors whom he quotes it cannot be placed earlier than the early eighteenth century. At the end of volume 1 the margin bears a note to the effect that the task of collating the manuscript was finished on board ship during a voyage from Muscat to Calcutta on the 8th Rajab 1255, i.e. 17 September 1839. A. S. FULTON.

57. EARLY BOOKS ON SURGERY.

IN recent months the Department of Printed Books has been more than usually fortunate in the acquisition, by gift and purchase, of rare books, music, and maps. Especially notable among books are copies of three early editions of the works of Ambroise Paré, the famous French surgeon of the sixteenth century, who laid the foundations of the modern art. Paré was already well represented in the collections of the British Museum; the addition of the gifts described below puts the Museum abreast of the Bibliothèque Nationale under this heading.

1. *Ambroise Paré: Dix livres de la chirurgie avec le magazin des instrumens necessaires a icelle.* Jean le Roger, Paris, 1564. Presented by the Friends of the National Libraries.

This octavo volume is the first edition of Paré's first general treatise on surgery. It contains a large number of woodcuts illustrating the instruments which he used, a very formidable magazine. The book is of very great rarity. The only two copies recorded appear to be those in the Bibliothèque Nationale in Paris and the Library of the Royal College of Surgeons in London. The former copy is stated to contain a portrait of Paré, and the latter, on examination, shows traces of having at some time contained one; but there is a possibility that part of the edition may have been issued without the portrait, for the quiring of the present copy is complete without it and the portrait, if ever present, must have been on an inserted leaf.

2. *Ambroise Paré: Les œuvres de M. Ambroise Paré . . . Le tout divisé en vingt-six livres.* Gabriel Buon, Paris, 1575. Presented by the Friends of the National Libraries.

This is the first edition of Paré's collected works, a folio volume of over 900 pages with a fine portrait (Pl. XXIV*a*) and numerous

woodcuts. It, too, is a very rare book, unrepresented even in the Bibliothèque Nationale, and no copy is known to exist in England. It is the English translation of this work, published by Thomas Johnson in the year 1634, which Sir D'Arcy Power has described in the *British Journal of Surgery* as one of the epoch-making books in the history of surgery in England. Like the *Chirurgie* this copy is in very fine condition.

3. *Ambroise Paré: Les œuvres d'Ambroise Paré . . . Reueues & augmentees par l'Autheur. Quatriesme edition.* Gabriel Buon, Paris, 1585. Presented by Miss Ethel Stokes.

This is likewise a fine example of a very rare book, no copy of which has been traced in any of the great libraries of England. It is the first complete edition of Paré's works and the last to have been revised by the author, who included as an appendix the famous *Apologie ou Traicte Contenant les Voyages faicts en Divers Lieux* wherein he gives an account of his professional experiences while on active service. It is the presence of this *Apologie*, first printed in this edition, which gives the book its special interest. The *Apologie* was written in reply to a very stupid attack of one Étienne Gourmelen, Dean of the Faculty of Medicine of the University of Paris, voicing the Faculty's jealousy of this upstart barber-surgeon who knew no Latin and had even the effrontery to question the healing virtues of powdered mummy and 'unicorn-horn'. At the start of the *Apologie* Paré sets about properly to silence Gourmelen with a reasoned defence of the use of ligatures after amputation (no invention of his, he shows), for which the Dean had taken him to task, and then proceeds with the absorbing story of his long and varied experiences as a surgeon in the field, paying little further attention to Gourmelen beyond occasional good-humoured banter of 'mon petit maistre'.

Though the name of Étienne Gourmelen would otherwise have been forgotten, it is to him that students of surgery and humanity must gratefully ascribe the existence of this historic document. The personality of Paré comes through the narrative very vividly; enterprise and independence, as in the well-known account of his first experience of dressing gunshot wounds ('j'étois en ce temps là bien doux de sel'), when the supply of scalding oil, then universally pre-

scribed, ran out, and Paré substituted a salve of his own concoction which proved so efficacious that he never cauterized a gunshot wound again; patience and thoroughness, as in the story of his cure of the Marquis d'Auret: persistent appeal to experience as against theory; childlike vanity, as when, to the story of professional help given to a poor wounded peasant, he must add a rubric in the margin 'Charité de l'auteur'; humour and shrewdness, as in his sly digs at Gourmelen. He must have been good company, too, as well as skilful, or his patrons and patients would not have been so loath to let him go; and he must have had a constitution of iron. He seems never to have been ill except once when he was kicked by a horse and once, for a minute or two, when, as he avers, somebody tried to poison him.

W. A. MARSDEN.

58. INCUNABULA, ETC., 1478-1526.

SEVERAL sorts of interest are combined in the edition of the *Sylva odorum* of Guilelmus Hermannus of Gouda signed by Gui Marchand at Paris in January 1497/8, a fine copy of which has recently entered the Library. In the first place, the book contains what are with only one exception the earliest compositions of Erasmus to appear in print—four verses in praise of Hermannus's muse on the title-page, and at the end a poem of fifty lines on his own adverse fate, addressed to Robert Gaguin, the leader of French humanism, together with a four-page letter to the Bishop of Cambrai, dated from Paris on 7 November 1496, in commendation of the Odes, which Erasmus confesses that he had made over to the printer without their author's knowledge. As for Hermannus himself, he had been brought to the notice of Gaguin by Erasmus as a young man of promise, destined to diffuse the light of the new learning through the Low Countries, and an interchange of learned letters had followed. The *Sylva odorum* was the first of his writings to be published, and its success in French classicist circles quickly extinguished the resentment which he had felt, or professed to feel, at Erasmus's indiscretion. Apart from its interest for the history of Northern humanism, the *Sylva odorum* is a good specimen of Parisian printing at this date, and some pains were evidently taken by Erasmus to

ensure that it should look well. It is a quarto of 42 leaves of leaded typography and contains, besides the device of Gui Marchand on the title, a number of woodcuts from his stock, the most striking of which (although its appropriateness to the text might be questioned) is that of a fierce-looking negro blowing a horn on the last page. A part of the edition was taken over by the publisher Denis Roce, whose device appears in place of Marchand's in some copies, including that described by Hain (no. *8452). Press-mark: IA. 39679.

Two other recent additions to the Library are of smaller literary value than the Hermannus, but of even greater rarity. One is a quarto of sixteen leaves containing the *De accentibus et punctis* and *De carminum generibus* of Johannes Despauterius, printed by Wynkyn de Worde in February 1525/6. Despauterius, or Despautère, was a native of Ninove in Brabant and his tracts on the elements of grammar and prosody, of which he composed a considerable number in the early part of the sixteenth century, enjoyed for many years a reputation far beyond their merits, being frequently reprinted in France, the Low Countries, and Germany. The *Short-Title Catalogue* testifies to their continued use in Scotland by notes of five editions printed at Edinburgh between 1579 and 1632, but De Worde's edition appears to be the only piece of bibliographical evidence available to show that they found favour in England also. Schoolbooks are, however, exceptionally liable to destruction, and it is highly probable that other editions were printed in London which are now totally lost; the present copy, indeed, appears to be not only the only one of its kind to survive but also the only one recorded since the days of Ames and Herbert. The acquisition of a copy perfect as to essentials, although leaving much to be desired otherwise, of the Rolewinck, *Fasciculus temporum*, signed by Adam Alamanus on 2 December 1486, but without mention of place, puts the Museum in possession of all the evidence bearing on a bibliographical puzzle of long standing. Adam the German has heretofore been generally identified with Adam of Rottweil, who worked at Venice from 1476 to 1480 and at Aquila in the Abruzzi from 1482 to 1484, and the *Fasciculus* consequently accepted as an Italian incunabulum. Its type, which is not known to occur in any other book, affords no

very definite clues, but the illustrations are clearly Northern and the unusual watermark of a standing bull (Briquet 13044-7) points to Piedmont or Savoy, so that it may not be too hazardous to suggest Geneva as its place of origin and to attach it to the press of another German Adam, namely, Adam Steinschaber of Schweinfurt, who was printing at Geneva for several years from 1478 onwards. Bibliographical references: Copinger 2438, Woolley Photographs 331 A, BMC. vii, p. lxxxi. Press-mark: IB. 38411.

An exceptionally fine and important specimen of early printing has lately passed into the possession of the Museum in the shape of a copy of the works of Virgil signed by Ulrich Gering at Paris in September 1478. This book undoubtedly ranks as the typographical masterpiece of the craftsman by whom the printing art was introduced into France and along with the edition 'sine nota' ascribable to the press of Joannes Antonius de Honate at Milan (IB. 26327) may perhaps be considered the handsomest of the Virgilian editions executed in the early plain style. It is, moreover, one of the first texts of Virgil to appear in Northern Europe, where only that of Mentelin at Strasbourg (about 1470) seems to have preceded it. The excellent condition of the Museum copy shows the typography to great advantage. An inscription on the first page records that it once belonged to Erhard Battmann, rector of the University of Basel and an opponent of Zwingli. Bibliographical references: Copinger, *Incunabula Virgiliana*, no. 28, Proctor no. †7856. Press-mark: IB. 39095.

Another recent acquisition is a copy of *Pamphilus de amore cum commento familiari nouiter impressus*, printed by Pierre le Dru for Claude Jaumar, Paris, 4 April 1499/1500. The commentary, which is of a somewhat elementary nature, was written by one Johannes Protus, and no other early edition of this well-known medieval play appears to have been equipped with such an addition to the text. In a preface note Antonius Barellus, an otherwise unknown bookseller, describes the book as his first venture, but is silent as to his relation with Jaumar, the publisher mentioned in the colophon. Press-mark: IA. 40750.

A copy of the original edition of a minor tract by Erasmus, *Apologia refellens suspiciones quorundam dictitantium dialogum Jacobi Latomi*

conscriptum fuisse aduersus ipsum [Johann Froben, Basle, 1519], has also been acquired; it contains in an appendix the *De trium linguarum ratione dialogus* of Latomi himself. V. SCHOLDERER.

59. BOOKS FROM THE G. W. JONES COLLECTION.

THE Department acquired five books at the sale of the library of Mr G. W. Jones, three French sixteenth-century books and two early writing-books. Among the French books are two Books of Hours decorated by Geofroy Tory. The first, in sextodecimo, 1529, was also printed by Tory, and is a very rare book. The second was printed in 1542 by Tory's successor, Oliver Mallard, and contains all the borders and woodcuts used in Tory's edition of 1531. The third French book is a commentary on the fiftieth Psalm, printed in 'lettres bâtarde' by Denys Janot, 1532, a very good copy. Of the writing-books, one is German, 1601, and shows the hands of various members of the well-known Nuremberg family of calligraphers, the Neudorfers. The other is Italian and dates from the same period. Of this Italian master, Gieronimi Rocco, nothing seems to have been recorded. A. F. JOHNSON.

60. A RARE ITALIAN CHAP-BOOK.

THE Department has also received as a gift from Mr Edward Heron-Allen, F.R.S., through the Friends of the National Libraries, a copy of the following chap-book: *La Violina Con la sua risposta, et altre canzoni Musicali bellissime . . . Nuouamente posta in luce per Giulio Grotto. In Brescia, & ristampata in Ferrara per il Baldini*. Like most of its kind, this chap-book is not dated; but the printer, Vittorio Baldini, was ducal printer in Ferrara from 1575 till the disappearance of the house of Este in 1598, and official printer under the Papal régime till his death in 1618. During his long and productive career, he printed a number of musical works; this doubtless accounts for his interest in the chap-book, and his ability to supply a rough title-page cut with a figure in ancient Roman garb playing a violin to a well-dressed lady holding a naked Cupid by the hand opposite him. The contents of the chap-book are associated with Cupid rather than the violin: they are all popular poems of an

amorous character, the first concerning a young lady named La Violina.

Nothing appears to be known of the editor, Giulio Grotto, nor of the original Brescia edition of his collection of poems; nor does any other copy of the Ferrara reprint appear to be recorded. Hence Mr Heron-Allen in his *De Fidiculis Bibliographia* (vol. ii, fol. 288) describes the work as 'not only the solitary example of a violin chap-book in existence, but also the earliest printed book having reference to the violin proper'.

H. THOMAS.

61. FIRST EDITIONS OF BEETHOVEN, MOZART, AND HAYDN.

WHILE the music section of the Department of Printed Books is particularly rich in contemporary editions of compositions of the Elizabethan period and of the seventeenth and eighteenth centuries, hitherto it has not been possible to acquire many first editions of the works of the classical composers, Haydn, Mozart, Beethoven, Schubert, Schumann, and others.

It is of interest, therefore, to record the recent acquisition of a considerable number of important issues of this kind.

Sixty-six first editions of compositions by Beethoven have been purchased from the Gesellschaft der Musikfreunde in Vienna. The collection covers practically the whole of Beethoven's career and contains many of his most important works.

It is impossible to give a complete list here, but the following selected items indicate the range and character of the collection:

Trois Sonates, Œuvre II. Deux Grandes Sonates &c., Œuvre 5^{me}. Trois Trios, Œuvre 9. Grand Concert pour le Forte-Piano, Œuvre 15. I^{re} Grande Simphonie. Sonata quasi una Fantasia, Opera 27, No. 2. II^{me} Grande Sinfonie. Sinfonia Eroica, Op. 55. IV^{me} Sinfonie. Ouverture de Coriolan. Sinfonie, No. 5. Fidelio, Clavierauszug. Grand Concerto, Op. 73. Drey Gesaenge, 83^{tes} Werk. Siebente Grosse Symphonie, 92^{tes} Werk. Achte Grosse Sinfonie, 93^{tes} Werk. Sonate pour le Piano-Forte, Œuvre III. Andante pour le Pianoforte ('Andante favori'). Quatuor, Œuvre 130.

Through the generosity of Miss Ethel Stokes the Trustees have been

able to acquire, also from the Gesellschaft der Musikfreunde, ten first editions of works by Mozart and eleven first editions of works by Haydn.

The Mozart items are:

Grande Symphonie, Köchel, 319. Six Sonates pour le clavecin avec . . . Violon, Köchel, 376, 296, 377-80. Grand Concert, Köchel, 413. Grand Concert, Köchel, 414. Grand Concert Köchel, 415. Die Maurerfreude, Köchel, 471. Sonate pour le Fortepiano . . . avec . . . Violon, Köchel, 481. Quartetto, Köchel, 493. Rondeau pour le Forte-piano, Köchel, 511. XII. Minuetti, Köchel, 568.

The Haydn numbers consist of:

Six Quatuors, Œuvre XXXIII. Six Quatuors, Œuvre 50^{me}. Trois Simphonies, Œuvre 52. Arietta con 12 Variazioni. Fantasia per il clavicembalo, Opera 58. Sonate pour le clavecin, Œuvre 66. Grand Simphonie [Botstiber, No. 88]. Tre Sonate per il clavicembalo, &c., Opera 78. Die Schöpfung, Piano Score. Deux Quatuors, Œuvre 77. Menuetto con Trio in Canone [Botstiber No. 131].

WILLIAM C. SMITH.

62. BOAZIO'S MAP OF IRELAND, *circa* 1600.

THE Map Room has acquired a finely engraved map of Ireland of considerable interest. It is on two large sheets, measuring 827×531 mm. over all, and is coloured by hand, the towns as usual in red, the woods in green, and the county boundaries in various tints. The north is to the right, and an ornamental border round the map takes the place of graduations for latitude and longitude. It bears six decorative cartouches containing long inscriptions. These inform us among other things that the map was 'diligently collected & partly surveied by Baptista Boazio'; and there is a dedication to Queen Elizabeth, ending with the naïve rhyme 'wherin your Highness may distinctly see what Havens, Rockes, sandes, or Townes, in Ireland be'. The names of the engraver, Renold Elstrack, and of the publisher, 'Mr. Sudbury in the popes Alley', appear in the lower corners.

Only two other copies of this map are known. One, which is impressed on silk, evidently for presentation to an important personage, and lacks the border and the names of the engraver and publisher, is

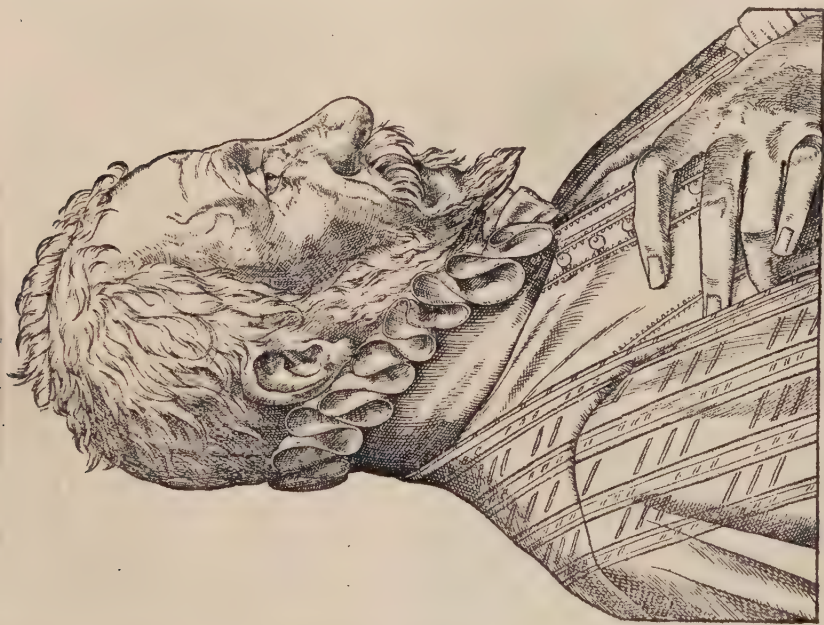
in a private collection, the other is in the Library of Trinity College, Dublin. The map is undated, and the researches of many scholars have failed to discover anything about Boazio's person or life. It is now possible, however, to follow his movements fairly closely from 1588, when his first known map was published, to 1602-3, when his last known was drawn. Five maps, one signed by him and the others probably by him, indicate that he accompanied Drake on his raid against the Spanish West Indies in 1585-6. In 1596 he drew a plan depicting the attack made upon Cadiz in that year by English forces from sea and land, the latter being led by the Earl of Essex. In the following year he drew an excellent chart of the Azores, showing the movements of the English fleet there under the command of Essex. From the flattering references which he makes to Essex in the titles of both these maps, it seems likely that he was in the latter's service, the more so since the Azores expedition failed through its commander's incompetence. If he were Essex's servant, Boazio would have gone to Ireland in 1599, when his master was appointed Lord Deputy there. At any rate he was there soon afterwards, for in 1602 he copied a plan of the siege of Kinsale, and sent it, Essex being dead, to his rival, the Earl of Salisbury, offering to send him other maps if that was found acceptable, and in 1602-3 he produced a manuscript map of northern Ireland which was far superior to any before it and was evidently the result of a personal survey. There is no evidence that he was in Ireland before 1599.

There is very little internal evidence in the map to date it; but Mountjoy Fort, which was built in 1603, is not shown, Woodstock Castle, an insignificant place which Essex captured in May 1599, is marked, and the name of Rowland Whyte, a courtier and acquaintance of Essex, is inscribed over the lands of the White family in Co. Down. Unfortunately the names of chiefs and landlords on Elizabethan maps of Ireland are misleading, for there is evidence that many such names were copied from map to map long after the noblemen in question had died. Robert Dunlop, working thirty years ago on internal evidence of this kind ('Sr Peter Carew', 'Sr. Barnabe Fitzpatrick'), dated this map at 1578-80; and his consequent assumption that Boazio was a remarkable pioneer, whose map

of Ireland was used as a source by nearly every map-maker, including the great Mercator, for the next twenty-five years, has been universally accepted, together with his ascription to Boazio of various anonymous MS. maps of Ireland and parts of Ireland, though none of these is in his hand. Dunlop overlooked Elstrack, who was only born in 1571, and Sudbury, who is not known to have published anything before 1610, except the present map. The earliest known works from the hand of Elstrack, who later became one of our finest engravers in copper, are three copies of Dutch maps made, apparently as apprentice's work, for John Wolfe the publisher in 1598; 1598 may therefore be suggested as the earliest possible date for this map. The latest possible date would be March 1603, when the Queen died; but we can place it earlier than that, for in 1602 it was reproduced, on a new plate and with minor alterations, in Vrints' edition of Ortelius' atlas (*Parergon*), where it superseded Ortelius' old and inferior map of Ireland of 1573. Considering all these points and allowing due time forward for Elstrack to engrave the present plate and backward for Vrints to engrave his revised plate, we can assume with great probability that this map appeared in 1600 and that Boazio surveyed and drew at least part of it while in Ireland with Essex. The curious fact that it is not mentioned in the Stationers' Register and that there is no printed record of its publication by Sudbury would explain its rarity. It may never have been published officially.

About 1608 a MS. copy of this map, revised and with a better Ulster, was addressed to Salisbury by the well-known map-maker, John Norden, who in 1597 had dedicated his 'Mirror of Honour' to Essex and in 1599 had published 'A Prayer for the prosperous Proceedings . . . of the Earle of Essex in Ireland'. As Boazio is not mentioned on the map, it is possible that he was dead and that Salisbury had given his maps to Norden for revision.

Although all maps of Ireland before 1683 were very inaccurate, especially as regards the western and north-western districts, this work is remarkably good, both for its accuracy and its wealth of detail. Boazio obviously made a careful examination of previous maps and charts, of which there were many available in 1600, Mercator's of 1595 being by far the best. He must also have 'diligently



IN EFFIGIEM A. PARÆ.

*Quæ tibi sunt facies satis hæc pictura docebit,
Doctrinæ facient sed tua scripta fidem.*

A. GAVDINIVS.

^a

XXIV. ^a, PORTRAIT OF AMBROISE PARÉ. ^b, 'THE SLEEPER', BY
ROSSETTI



THE SLEEPER.

^b



a

XXV. *a*, DRAWING BY FRANK BRANGWYN. *b*, PORTRAIT OF
MATISSE BY VIVIAN FORBES



b

collected' all the information he could find regarding the boundaries of counties and sees, the Irish clans and English lords, the forts, castles, and harbours. It is not possible to identify the districts he surveyed himself, but they were probably in counties Waterford and Tipperary. So little was known in England about the remoter parts of Ireland that he named a rock off the coast of Antrim 'Baptistes rock', and Elstrack, going one better, named one of the northern Isles of Arran 'Elstrakes Ile'. Boazio inserted many historical legends, such as 'Englishmen landed first at this place Bonnogh Baie' (in Wexford) and 'Fort of Dongannon Tyreone his principall seate or cheif house'. Despite its faults from the geographical point of view, the map is of great interest for its historical information, its beautiful engraving, its Elizabethan features, and its illuminating errors. It is hoped that the Trustees may publish facsimile reproductions in the course of the present year.

EDWARD LYNAM.

63. AN EARLY DRAWING BY ROSSETTI.

THE decorative pen-and-ink drawing reproduced on Pl. XXIVb was acquired by the Department of Prints and Drawings in June of 1936. It is inscribed at the top *E. A. POE* and *D. G. ROSSETTI*, and at the foot *The Sleeper*, of which poem it illustrates the following lines:

'I pray to God that she may be
For ever with unopened eye
While the dim sheeted ghosts go by.'

Mr H. C. Marillier in his 'Dante Gabriel Rossetti', 1899, p. 234, cites two pen drawings made by that artist of subjects taken from Edgar Allan Poe, for whom he is known to have had a very great admiration. Both of these drawings may be dated about 1848, the year in which he first made the acquaintance of the Pre-Raphaelite Brotherhood, and no doubt the present design belongs to about the same period. It is said to have been given by Rossetti, in the year it was made, to the portrait-painter Lowes Cato Dickinson, who was well acquainted with the pre-Raphaelite circle. From Lowes Cato Dickinson it passed to his youngest son Goldsworthy Lowes Dickinson, fellow of King's College, Cambridge. Next, it was

inherited by the latter's sister, who sold it to the firm from which it was acquired by the British Museum. It forms an interesting addition to the group of original works by Rossetti in the collection, where hitherto the earliest pen-and-ink drawing has been the study, made in 1853, for the picture 'Found', bequeathed by Colonel Gillum, together with other Rossetti drawings, in 1910.

EDWARD CROFT MURRAY.

64. GIFT OF PRINTS AND DRAWINGS FROM THE CONTEMPORARY ART SOCIETY.

ONE hundred and twenty-one prints, thirty-one drawings, and one book of reproductions have recently been presented to the Museum by the Contemporary Art Society. Most important of the prints is the series of *Stations of the Cross*, fourteen large lithographs by Frank Brangwyn, R.A. (see Pl. XXVa). Brangwyn's designs originated in the cartoons which he was preparing for oil paintings intended for Arras Cathedral, but the paintings were never completed. One set of the lithographs was printed by an entirely new process on sycamore panels, and presented to Campion Hall, Oxford.

The prints include examples of the work of Albert Abramovitz (American subjects), Stanley Anderson, S. R. Badmin, D. P. Bliss, Ian Cheyne, John Copley, Paul Drury, John Farleigh, Eric Gill, Edwin Greenman, A. S. Hartrick, Stanley Hickson, William Kermode, J. E. Laboureur, Mariette Lydis, Concord and Cavendish Morton, John Platt, Gwendolen Raverat, Eric Ravilious, F. H. Spear, C. F. Tunnicliffe, Urushibara, Clifford Webb, and Josef Weisz.

Among the drawings may be mentioned works by Lily Blatherwick (the late Mrs A. S. Hartrick), Horace Brodzky, Charles M. Gere, Karl Hagedorn, Mary Hogarth, Beatrice How, Anton Lock, Georges Loukomski, Ambrose McEvoy, Christopher Perkins, Percy J. Smith, Alfred Thornton, and Vivian Forbes (see Pl. XXVb, Portrait of Henri Matisse).

Twenty-five per cent. of the annual purchases of the Fund, which is administered by the Keeper of Prints and Drawings, is now allotted to provincial and other Museums besides the British Museum.

A. M. HIND.

65. OTHER ACQUISITIONS.

PRINTED BOOKS.

Valascus de Taranta: *Practica alias Philonium*. Nicolaus Wolff: Lyons, 1500. *Purchased*.

Lope de Vega: *Arcadia*. Luis Sanchez: Madrid, 1598. The first edition. *Purchased*.

The Bohun Manuscripts. A group of five manuscripts executed in England about 1370 for members of the Bohun family. Described by Montague Rhodes James, O.M. With an introductory note on the group by Eric George Millar. The Roxburghe Club: Oxford, 1936. *Presented by the Roxburghe Club*.

MANUSCRIPTS (WESTERN).

First String Quartet in A Major, by Hamilton Clarke, Op. 246. Add. MS. 44880. *Presented by Mr R. R. Trout*.

Descent of W. G. Buchanan, with arms in colour. Vellum roll. Add. MS. 44881. *Presented by Mr W. G. Buchanan*.

Journal of William Rathbone Greg, in Greece and Turkey, 1832. Add. MS. 44882. *Presented by Dr W. W. Greg, F.B.A.*

Archaeological notes and drawings on 'Cyclopean and polygonal masonry in Etruria', by W. R. Greg, 1834 (?). Add. MS. 44883. *Presented by the same*.

Diplomas to W. R. Greg, 1829 and 1833. Add. MS. 44884 A and B. *Presented by the same*.

Letters of Mark Pattison to Gertrude M. Tuckwell. Add. MS. 44886. *Presented by Miss Gertrude M. Tuckwell, C.H.*

Two brass-rubbings from Hatfield Peverel, co. Essex. Add. MS. 44893. *Presented by Mr Bryan I'Anson*.

Letters to the 1st Lord Kilbracken from Gladstone, Rosebery, and Morley. Three volumes. Add. MSS. 44900-44902. *Presented by Lord Kilbracken*.

Two drafts of the 1st Earl of Cromer's *Modern Egypt* and *Abbas II*; typescript, with autograph additions and corrections. Nine volumes. Add. MSS. 44903-44911. *Presented by the Earl of Cromer, G.C.B., G.C.V.O., G.C.I.E.*

Papers of Col. Alex. John Fraser, C.B., largely of 1861, 1862, in Syria. Two volumes. Add. MSS. 44912, 44913. *Presented by Mrs Peter Duguid and Mrs Marson.*

Chart and Record of a voyage to America in the S.S. *Oceanic*, by Charles Kingsley, 1874. Autograph. Add. MS. 44914. *Presented by the Oceanic Steam Navigation Company, Ltd.*

Original draft, in the hand of the late Mr Justice Avory, of the new form of sentence of death on spies during the Great War. Add. MS. 44919 U. *Presented by Mr Fred. W. Ashley.*

Two admissions of Bury Hutchinson, Leather-Seller, to the freedom of the City of London, 16 April 1795 and 20 November 1821. Add. MS. 44919 V. 1, 2. *Presented by Mr T. W. Gomm.*

Draft proposals in the autograph of David Casley for his Catalogue of the Manuscripts of the King's Library, 1734. Add. MS. 44919 W. *Presented by Goodspeed's Book Shop, Boston, U.S.A.*

Letter and speeches of Dr Thomas Southwood Smith, M.D. Add. MS. 44919 BB. *Presented by Mr E. C. Ouvry.*

Letter of William Howley, Archbishop of Canterbury, to William Frederick, Duke of Gloucester, on his privileges as Royal Trustee of the British Museum. Add. MS. 44919 CC. *Presented by Messrs Ellis.*

PRINTED BOOKS AND MANUSCRIPTS (ORIENTAL).

Arabic Printed Book: Kitāb al-Ibraksīs, Lessons from the Gospels for the use of the Church for the whole year. Printed at Aleppo, A.D. 1707. 12 × 8½ inches.

Four Arabic Manuscripts:

1. Kitāb al-ziyārāt, by Maḥmūd al-'Adawī, on the tombs of distinguished persons and places of pilgrimage in Egypt and Syria. Copied by the author's son Ismā'il in A.H. 1060 (A.D. 1650). Followed by Nukhbat al-albāb, on the wonders of the world, by Muḥ. al-Nasafī, copied by the same scribe. 8 × 6 inches.

2. Al-Muḥtarah, by Muzaḥfar al-Azdī, a commentary on Juwainī's Irshād, on Islamic doctrine. Copied A.H. 995 (A.D. 1587), in a Maghribī hand. 10¼ × 8¼ inches.

3. Al-Minaḥ al-ilāhīyah, a commentary by 'Alī al-Rumailī on Ibn

al-Jazarī's al-Durrat al-muḍī'ah, on the variants in the Ḳur'ān. 19th century. $8 \times 5\frac{1}{2}$ inches.

4. Kitāb al-adkiyā, on the wit and humour of the Arabs, by Ibn al-Jauzī. Copied A.H. 1140 (A.D. 1728). $10 \times 7\frac{1}{4}$ inches.

Arabic-Turkish Manuscript: A dictionary of Arabic words explained in Turkish, in the handwriting of Ḥasan b. Ḥājī Ḥamzah. Copied A.H. 807 (A.D. 1404-5). $10\frac{1}{4} \times 7\frac{1}{2}$ inches.

Arabic Manuscript: al-Ishārah ila 'ilm il-'ibārah, a compendium of oneiromancy in fifty chapters by Abu 'Abd Allāh Muḥammad ibn Aḥmad al-Sālimī. Copied by 'Īd ibn Muhanna al-Karakī in A.H. 855 (A.D. 1451). 12°. *Purchased from the James Mew Bequest.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

Five Sassanian gems. *Presented by Mr A. W. Davis.*

A steatite cylinder seal inscribed with the name of Senusret I. *Presented by the late Miss Ethel M. E. Jervoise through the legatee, Miss C. Margaret Marx.*

GREEK AND ROMAN ANTIQUITIES.

Two small flasks of Cypriote Bronze Age black-polished ware.

Two calices of Cypriote Iron Age white-painted ware, one with decoration of trees and snakes, one with swastikas in panels; a Cypriote statuette of Amen-Re, enthroned; and a Corinthian oil-bottle with a design of a bird between horses' heads. *Presented by Mr H. C. Hoskier.*

Calix of Cypriote Iron Age white-painted ware; panel decoration with dotted crosses.

Bronze bull, Greek Geometric period. *Presented by Mr A. W. Walker.*

Bronze statuette of Herakles from Civita Castellana; fourth century B.C.

Clay lamp of the Roman period, from Egypt. *Presented by Mr L. A. Benachi.*

COINS AND MEDALS.

Thirty-seven lead tokens of English 'boy bishops' of the fifteenth and sixteenth centuries. *Presented by Mr J. B. Caldecott.*

Bronze medals of Petar Dobrovic and Sandor Gjalski. *Presented by Monsieur Ivo Uzorinac for the Numismatic Association of Zagreb.*

A Chinese dollar of the Soviet of Szechuan 1934 and another of the Republic. *Presented by Mr K. J. Holm.*

A proof in silver of the medal of Goethe by Brandt, struck to commemorate his fifty years' residence in Weimar. *Presented by Mr F. E. Loewenstein.*

Thirty silver and thirty-one bronze coins of the early Roman Empire. *Presented by Monsieur Paul Tinchant.*

A billion-mark piece of Westphalia 1923 and a medal of the International Congress of Nationalists at Oslo 1936. *Presented by Sir F. Arnold Wilson, K.C.I.E.*

His Indian General Service Medal with bars for Burma 1886-7 and 1887-9 and his Commissionaire's badges for ten and twenty years' long service and good conduct. *Bequeathed by the late Mr H. Woods.*

A bronze coin of the Roman Emperor Aelius struck at Coela and miscellaneous English and Roman coins. *Presented by Mr L. A. Lawrence.*

A selection of rare Sikh and Mogul coins, formerly in the Sutcliffe and Doxie Collections.

BRITISH AND MEDIEVAL ANTIQUITIES.

TWO palaeolithic implements found below gravel at Farnham, Surrey. *Presented by Mr C. Aldred.*

Three flint implements from Ilford, Greenhithe, and Swanscombe (Relph Collection).

Series of middle Le Moustier flints excavated near Northfleet, Kent.

Pygmy flints from Lincolnshire, palaeoliths from South Africa, and scrapers from Grime's Graves, Norfolk. *Presented by Mrs Favell.*

Type-series of palaeoliths from the Kharga Oasis, Libyan Desert. *Presented by Miss G. Caton-Thompson.*

Flints found below surface at Oued-Djouf, Constantine. *Presented by L'Institut de Paléontologie Humaine.*

Obsidian scrapers, cores, and flakes ploughed up at Njoro, Kenya Colony. *Presented by Mr C. R. Platt.*

Flint arrow-head from the cutting near Droxford Station, Hants.
Presented by Mr R. A. Smith.

Neolithic specimens of Bandkeramik from Germany. *Presented by Dr G. Bersu.*

Bandkeramik specimens with flint and stone implements excavated at Köln-Lindenthal, Germany. *Presented by Dr W. Buttler.*

Bronze Age beaker found on Norham Castle estate, Northumberland. *Presented by Miss E. W. Reed.*

Looped palstave from Brooklands Avenue, Enfield.

Portions of late Bronze Age bucket-urn from Swanton, Kent.
Presented by Dr A. G. Ince.

Early British bronze brooch from Arundel Park, Sussex. *Presented by Mr H. J. Booker.*

Pottery fragments excavated by the late Dr Favell at St Keverne, Cornwall. *Presented by Mrs Favell.*

Six bronze and four bone pins from Irish sites. *Presented by Mrs Mulvaney.*

Early Iron Age pottery specimens from Germany. *Presented by Dr G. Bersu.*

Roman glass vessels, brooches, and bronze spur, from the Relph Collection.

Jutish urn from Howletts, and flint-flakes from Westbere, Kent.
Presented by Dr A. G. Ince.

Two Anglian cinerary urns from Barton Seagrave, Northants.
Presented by Miss Newman.

Bronze seal-die of the Priory of Holy Trinity, Hounslow, fifteenth century. *Bequeathed by Mr W. H. Fenton.*

Seal-dies of the Archbishop of Ragusa (1575-9) and Norroy King of Arms (sixteenth century), from the Relph Collection.

Pewter spoon with hexagonal ball-knop, about 1500; latten spoon of Puritan type about 1660. *Presented by Mr and Mrs Norman Gask.*

Elizabethan half-pound weight dated 1588.

Paste intaglio of Omphale by Pichler. *Presented by Miss Hilda Lloyd.*

Balance for English and Portuguese gold coins, eighteenth century.
Presented by Mr G. F. Kingsbury.

CERAMICS AND ORIENTAL ART.

DISH of Ju ware. Sung dynasty. *Presented by Mr and Mrs Alfred Clark, Warren House, Iver Heath, Bucks.*

Uttagawa Toyokuni, *Gwaza haiyu sangaikio*. 2 vols. 1800.

ETHNOGRAPHY.

ASERIES of skin and cloth clothing, some ornamented with quill and beadwork, from the Plains Indians of Canada; collected by Lord Strathcona. *Presented by Mrs Kitson.*

Series of ancient and modern bronzes and other ethnographical objects; also an ancient pottery vase from Bibiani and ancient potsherds and beads excavated from various sites in the Gold Coast. *Presented by Capt. R. P. Wild, M.C.*

A large woven mat from Nauru Island, Oceania. *Presented by Miss F. M. Mostyn.*

A quartz hand-axe of Acheulean type, found on surface 25 miles west of the Bauchi Plateau escarpment, Plateau Province, N. Nigeria. *Presented by the Rev. I. D. Hepburn.*

A large series of photographs of ethnographical subjects, from New Guinea, New Britain, Andaman Islands, Philippine Islands, &c., taken by the donor on Lord Moyne's cruise in the Rosaura, 1935 to 1936.

Double raft, called 'Kalum', paddle, and turtle spear, from the Worora tribe, Kunmunya, Kimberley, Western Australia. *Presented by the Rev. J. R. B. Love and Mr H. R. Balfour.*

A board for the game of 'Mancala' from West Africa, probably Sierra Leone.

Beadwork ornaments and brush from the Zulus of Mangwana Location, Natal. *Presented by Mrs W. H. Borlase.*

An ethnographical series from Northern Nigeria, chiefly Nupe, Kano, and Kontagora; collected before 1910.

A small figure of a bird carved in shell, from near Barranquilla, Colombia. *Presented by Sr José M. Carbonell.*

A ceremonial adze from Mangaia, Hervey Islands. *Presented by Mrs H. Chase Mason.*

Two ancient pottery figures from Kafudidi, Gold Coast, and stone

implements and beads from various sites in Togoland and the Gold Coast. *Presented by Dr N. R. Junner.*

A bow, bamboo quiver of arrows, four arrows, three tobacco pipes, two seed necklets, and a carrier's strap, from the Motilon Indians of the Sierra Perija, Venezuela; also a fibre hammock from the Cuibo Indians of the Meta River, Venezuela. *Presented by M. le Marquis de Wavrin.*

Four wooden masks, one with grass fringe, from the Ekong and Ekpo secret societies of the Ibibio tribe, Southern Nigeria.

A series of eleven Lamaist figures, from a partly ruined temple in Pekin. *Presented by Mr S. Knocker.*

Wooden dish, engraved on the back, collected about 1910 at Kiuva, Bau, Fiji; stated to have belonged originally to Tauva, father of Cakobau, and to have been used by the latter as a 'long pig' dish. *Presented by Mr C. Binnie.*

A palm-leaf fishing-kite from the west coast of Buka, Solomon Islands, a bamboo blow-gun from Madras, and a dervish's short spear, probably from the Sudan. *Acquired by exchange with the Pitt-Rivers Museum, Oxford.*

A series of ancient tin beads, plugs, and wire; excavated when dredging for tin ore from the bed of the Jarawa River, north of Jos, Bauchi Plateau, Northern Nigeria. *Presented by Mr J. D. de Paravicini.*

A cinematograph film (2 reels) illustrating aboriginal life and technology at Cockatoo Creek, Central Australia. *Presented by Lord Moyne, P.C., D.S.O.*

An ancient pottery vase in the form of an armadillo from the Island of Sacrificios, Mexico. *Presented by Mrs F. M. Horner.*

A wooden chair with numerous carved figures, formerly in the possession of the late Morena Mokwae of Nalolo, Northern Rhodesia, elder sister and co-ruler with the late King of the Barotse, Lewanika, and presented by her to the donor in 1927. Probably Badjok work, Angola. *Presented by Mr P. E. Hall.*

Archaeological series from San Jose, British Honduras, excavated by Mr J. Eric Thompson in 1936. *Presented by the Belize Estate and Produce Co., Ltd., and by the Carnegie Institution of Washington.*

A series of glass beads from Borneo. *Presented by Mrs Diana Good.*

An ethnographical series from Oceania; part of a collection made by Staff-Surgeon Coppinger during the cruise of H.M.S. Alert, about 1880.

A cinematograph film of three reels illustrating the ethnography of the natives of Ernabella, Central Australia.

EXHIBITION

SIR LEONARD WOOLLEY'S NORTH SYRIAN EXPEDITION.

THE results of Sir Leonard Woolley's excavations in the Orontes valley in Northern Syria during the spring of 1936 were placed on exhibition in the Lecture Room and Cypriote Sculpture Gallery on December 8th. The main object of the expedition was to determine whether contact existed between Minoan Crete and the Asiatic mainland, and in this it was successful. At Tal Atchana, in the Amk Plateau a few miles east of Antioch, the remains of a palatial building were encountered, in which painted pottery was found, of local fabric but showing unmistakable stylistic affinity to the painted wares of Crete of the end of the Middle Minoan period. This pottery occupies the central case of the exhibition; the decoration is in creamy-white paint on a dark ground. One group of fragments, from a single large vase, has a design of double-axes springing from plants; other fragments show rosette patterns, and two sherds have animal designs. The case also includes pottery of Asiatic type, with decoration of birds in arcades, and a number of bronze implements; among these, a fine sword with lunate handle. On Minoan analogies the middle of the second millennium B.C. would be the lower limit of date for this group of objects, but how far the Minoan chronology applies to it, and what is its true relation to Crete and to the mysterious Keftiu, are problems which it is hoped that further excavation will speedily solve.

The remainder of the exhibition is occupied by objects from Mina, a harbour-site at the mouth of the Orontes. Here a trading port or colony was established by East Greeks, probably Rhodians, early in the 8th century B.C., and maintained through nine successive strata of

occupation until shortly before 300 B.C., when the site was abruptly deserted in favour of the newly founded Seleucia, four miles to the north. The earliest levels yield Geometric and Sub-geometric pottery; noteworthy here are two fine Cypriote vases with spirited designs of bulls in black and red paint on buff ground. From the middle levels comes pottery of Rhodian, Naucratic, and Protocorinthian fabric, while in the later levels (4-2) Attic red-figure predominates. A fine crater of the later 'Kertch' style, with a representation of the punishment of Marsyas in the presence of the Olympian deities, is a conspicuous exhibit. Level 3 (date about 430-390 B.C.) came to an abrupt end as the result of a conflagration, and here room after room was found filled with stacks of pottery partly Attic, partly local imitations of Attic shapes, abandoned stock of shops and magazines. Other cases are devoted to jewellery, gems, glass and faience, and coins; a hoard of minute silver coins of Aradus (c. 370 B.C.) contained in a small silver situla may be mentioned. Lastly, in the crusading age the site was again occupied as the port for Antioch. From this uppermost level come glazed and painted pottery and coins of the late Roman, Byzantine, and Crusading date down to the thirteenth century.

APPOINTMENTS

DR Lionel David Barnett, C.B., M.A., Litt.D., Keeper of the Department of Oriental Printed Books and Manuscripts since 1908, retired on 20 October. The Principal Trustees have appointed as Keeper Dr Lionel Giles, M.A., D.Litt., and to succeed Dr Giles as Deputy Keeper of the Department, Mr Alexander Strathern Fulton, M.A.

The Principal Trustees have also made the following appointments:

Mr Angus Frank Johnstone-Wilson, B.A., Merton College, Oxford, as Temporary Assistant Cataloguer in the Department of Printed Books.

Mr Bentley Powell Conyers Bridgewater, B.A., Christ Church, Oxford, as Assistant in the Director's Office.

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